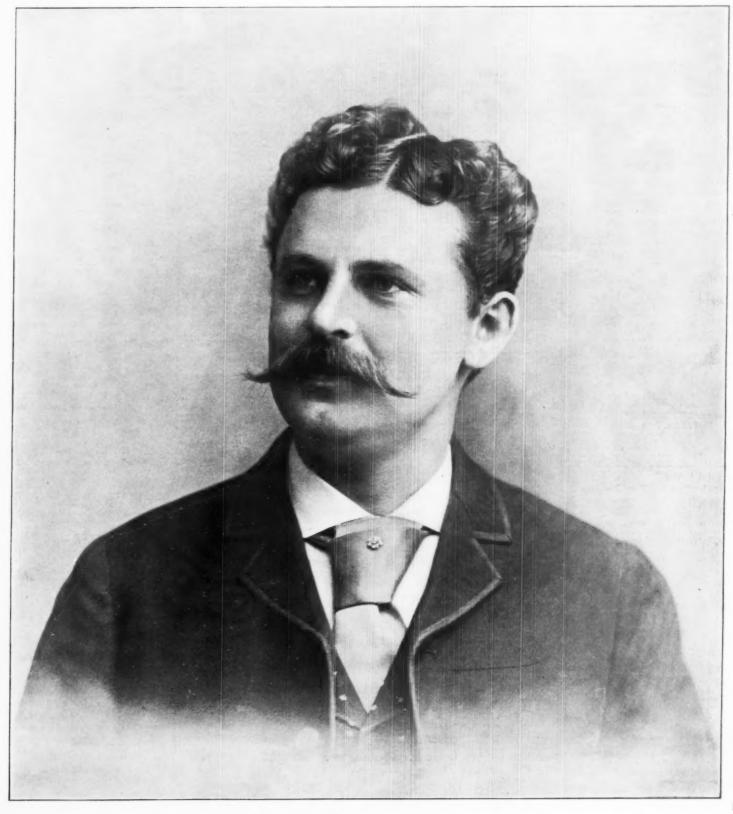


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THE MUSICAL COURIER, 8 RUE CLÉMENT-MAROT, CHAMPS-ELYSÉES, PARIS, October 14, 1896.

ONE WAY OF GETTING AROUND FRENCH. An phat er ye goin' to do with this dickshunnery, I dunno? Faith, then, to burn th' ould divil. The wurrds be's all wrong. To ear 'em their own mutherrs wouldn't know 'em!

YOU see it's all nonsense we singers making such a fuss about learning French. It's after America we are, and they don't know there whether it is Anything will do for them over there. good or bad. Anything will do for them over there.

You bet I don't bother my head with it!"

There is art doctrine for you! There is the law of per-

fection laid down! There is honesty of purpose! There is a European education! There is a Yankee resolution of art difficulties! There is study philosophy!

Can you imagine such ideas emanating from an American musical student in Paris, one of the culte elect over here supposedly to take on "the French school" at its Can you believe it? But that is not half the wonder.

The pupil's American teacher-a professor and an American-sitting by, instead of springing at his throat and shaking the words back down through it, smiled and

"Yes, that 's it; you know anything'll do 'em over there!" What do you think of such a spirit teaching in an American studio? And what do you think of such a spirit coming out of that studio over here to Paris to promulgate this worst of all possible heresies, right in the camp of art

Of one thing you may be absolutely sure. If such a spirit exists in regard to that one point, it exists in regard to all. The creature who could feel that way is a traitor by blood; for what of art without perfection, and what of rfection without a conscience !

Personally, after hearing that speech I could never hear that man sing without the conviction that his concert coat was buttoned up close to conceal the absence of "unnec underwear, that his trousers were long for the same reason, that his cuffs were basted into his coat sleeves, and that his collar was paper.

For what is the use of going to all the trouble and expense of "unnecessary" details, particularly in summer and when nobody knows the difference, anyway!

Why not sing Why bother with French at all, then? bow, wow, wow; ba, ba, ba; tay, tay, tay? Why not keep wholly to the beautiful open ah, bah, lah, fah? Tones would at least get the benefit and singing be that much more agreeable. Nobody knows what you are singing half the time, anyway. What a surcease from trouble for you—"bah, bah, bah." Try them; they are at least as they ought to be-without exertion. You would not be deceiving anybody and would not be in danger of getting

caught, by making them your répertoire.

One can imagine a pupil finding himself deficient in the ordinary portion of gray matter in the brain, or in the amount of ordinary "get up" which belongs to the average man. You can imagine him regretfully turning his back on a new language as one would give up a proposed journey for lack of funds. But because one is so deficient to turn round, muster up a vile sort of pasty imitation of the real article, and then impertinently declare that he is going to compel nice, good people to accept that lieseems unpardonable !

America must wake up and realize that she is not going to be imposed upon by these inferior people who with little worth and much impudence take home their "European'educations" bought with somebody's good money, and laugh while they give art Choctaw to eat.

There should be some way for keeping such people out of the domain of art altogether, and to send them milking cows and turning up good honest ground for real seed, where they could not hurt anything.

They teach bad habits to other wavering students, for they retard the progress of real art, as does all departure from the straight line which is perfection, which is-Truth!

des Femmes is very close by, but that 's nothing. Tschaikowsky is master of the field. Not that she is infatuated with the Russian work. Far from it, The music is very beautiful, she says, especially some passages, "Mais, l'histoire est si b-ê-t-e! Rien, rien!" There is not sufficient of the dramatic, the picturesque, the—the effective in fact to tempt the fancy of La belle Navarraise. Which shows that Calvé does not glorify her vocal cords to the exclusion of all other requirements of operatic work.

On the contrary, the inclusiveness of her view of an opera is both remarkable and unusual. More than anyone else she wonders and ponders, imagines pictures, dreams, feels—not her part alone—but the whole thing as a living reality, of which she is one of the members. speaks less of her voice than any other singer I have ever met in my life. In a day's conversation she will never refer to it. Nor to the acting so much as the story and the characters. She dreams and dwells upon, turns and twists and makes annotations on the characters, all the characters-whether they would do this or that in real life; she is so sorry for this one, so proud of that; sees the humor in another, and musingly weaves among them reflections as to her own life, her sorrows and joys, observations of others, experiences she has known or seen. The life and essence of the drama are what occupy her. The mediums of expression rarely occur, and she treats them all as one, not one more than the other. Personality, voice, style, acting, music, feeling-one is just as important as another, no more and no less. She holds very strongly by personality befitting the part, and says that achieve charm or any other personal individuality by study.

Tradition and how far it is binding, where the original is to be sought and how far one must remain obedient to so-called "creators" of rôles, touches her sharply. She has been deeply interested in recent discussions on this subject in The Musical Courier. For like all live and progressive artists she reads her Musical Courier, and those interested would, I am sure, be both glad and proud to hear her estimate of the work being done by the paper, and her soundly intelligent reasons for that opinion wholly separated from personal feeling. "Tradition" in France, she says, refers solely to the creation of the rôle by the original actor. She believes in absolute obedience to the composer, so far as indicated, and in the most faithful search for his thought and feeling. One must also pene trate the sense of the plot; but she does not believe that any actor owes slavish obedience in all the minutiæ of expression to any other player.

Calvé does not realize it, but of course it is because she is so distinctly creative herself that she feels so strongly this way. An unimaginative woman must imitate. Calvé is one of the most imaginative women of our day. Managers and people impose too much the minor laws of radition. The average actress observes them too little.

Calvé does not depend on her fancy. She is a great She does not alone read around a plot, she reads all the time and everything, partly to satisfy a curiosity on a variety of subjects, and partly to increase the size of vision that she may be able more justly to imagine. She is at home on a vast number of interesting subjects, and always imbues them with the peculiar vital, objective, searching philosophy remarked in her treatment of opera

While here it is but just to remark that those answers to certain questions publicly posed to artists this summer, and which in Calvé's case were found "trivial" by some, were in no way representative of her mentality, which is both well stored and vital. The fact is that the French do not approve of any form of "pose" outside of the special work on which one is engaged, especially an artist. Knowing them thoroughly in this regard, and being already remarkable for a robust originality, she purposely chose the strain of extreme simplicity as the one best calulated to avoid comment from her country people.

Calvé has many reasonable ideas in regard to the subect of high prices for artists, now being discussed. These, of course, she is not in a position to express publicly, which is to be regretted, as she is a just woman, fair in her estimates (always siding with the weak), and her

opinions are not governed by personal feeling.

The greatest dramatic fault of to-day, she says, is in teaching girls to sing while leaving the imagination dormant. Thought and imagination are far more precious than voice. Were she a professor she would talk, read, make them read, stir the fancy, appeal to the imagnation, hold the plot before the pupils in all conceivable ways, and then make them accustomed to expressing, in their own way, just what they got from that picture, after which her part would be to show the logic or illogic of what they did and correct all unconsciously awkward movements. Once one is given a certain code of action to imitate, imagination is deadened. The last thing is to It cannot be sung until it is seen. It can-

not be seen until it is thoroughly known. She finds the idea of the "Operatic Acting Club," as

girls could strengthen their wings. No one deplores more than she the condition of things that closes possibilities to débutantes. As conditions are, she says a girl must count certainly on ten or fifteen years of probation of theatrical experience up and down, and much of it painful experience. It is impossible to make a big suc début at once, as girls are too fond of counting upon. They must begin small and grow.

Faust and l'Africaine are two operas of her coming American tour which specially interest her. Americans may look for innovations in both, especially in the cos-tuming of l'Africaine. "Who, I would like to know," she asks, "can offer tradition on l'Africaine (costume 12 Mr. can offer tradition on l'Africaine 'costume'? Who has been there, who has seen the inhabitants, and how authentic is the traditional dressing of that time?" will dress the part as it appears to her mind's eye, aided by conversation with travelers, reading, examinations

"No, no, no; I do not play as I want to," she says, emphatically, "I play as I feel. It is a wholly different basis, an entirely different sensation. I do not want to when I feel. It is all there before me indisputably. The more richly I am equipped mentally for the part the stronger this sensation or feeling is, but in playing, mentality is not the motor power-it is feeling, spiration if you will, for I pass wholly out of myself."
"Sapho, ah! voilà quelque chose! In Sapho Massenet

has surpassed himself! Nothing anywhere near it since Nanon! I am most enthusiastic over it. It is full of erquisite melody, of tender, beautiful sentiment; it is dramatic, real, philosophic; it is superb!"

Again, in her discussion of this opera, full of interest to her personally (as it has been written for her expressly, and as she is to create it here next spring), is shown Calvé's impersonal touch with her subject, which is the secret of her success.

You will never hear her say "I," "I" or "Me." It is fine for my voice," "It has such and such notes, "It will be splendid for me to act," "I will make a hit in it." Never. It is all Sapho. How is Sapho, and who and what she feels, her relations to others, the poignancy of this scene, the tenderness of that, and the pathetic little I wonder if " and " I suppose that " always follow tracing into some life experience, the logic of life and drama.
The whole dramatic finale, indeed, floats over her won-

derful face as she says:

"And how do you think it ends? None of your stage endings, deaths and murders and suicides. She just goes off! Talk about murder and suicide and death-what is so poignant, what so heart-breaking as going silently off and leaving the situation. The in evitable has said it, Fate has sealed it. There is nothing for it but to go off. There is no end so tragic, so human!"

And then, instead of running off on "I will wear this," and "I will wear that," "I will do thus and so," and jumping up and screaming irrelevant snatches, she goes off into a curious little reverie on the Tragedy of the Sexes, the greatest tragedy of all; old as the world and new to every two. The inevitability of pain to the love nature, and the absence of knowledge of it in the others, and all the grief, waste of life, heroism, selfishness, devo-"All women who know tion and cruelty that it entails. how to love waste a third of their lives in joy or grief, mostly in grief-generally for men not worth their

" Marriage? Who said so? Who got out such a canard? Never now; it is settled irrevocably. I have put all that sort of thing under my feet. I have become philosophic. I have taken myself in hand (that sounds easy, does it not?). I have reached a plane where those things do not Why, it is absurd in life, full of such superb possibilities, such immense usefulness, such divine results, and such suffering in other ways; indeed, it is worse than absurd, it is criminal to sink everything for the sake of a draw on the heart! There are things in life beside love, lovers and marriage. A woman must take herself in hand, must rise above inevitables, must do what is given her to do-must-just the same-

Calvé will sing four or five times here at the Opéra Comique before sailing for America December 1. Navarraise and Carmen will probably be the operas in which she will appear. Her voice is superb, crystalline, vibrant and sympathetic. Strains of Sapho are occupying her head to the displacement of all others for the moment.

She has just returned from the "Old Château" at Aveyron, where all her treasures and souvenirs, many of them from America, are stored, as her Paris home is a temporary resting place. Her father has been ailing some time, but she left him in better health. Her mother, to whom she is devoutly attached, strongly resembles Mme. Marchesi. She has brought up with her two little orphan relatives, whom she has taken in charge, and will place in care here while in America.

The charming diva has lost ever so much flesh, which is very becoming to her, making her look ten years younger. Face and figure are very much thinner. She has not been Calvé is not asleep. Oneguine in score is the topmost book on her centre table. To be sure, Daudet's La Guerre of supplemental or city operas in America where talented is to eat all the time, and deny one's self just what one wants when one is hungry. She tells of a doctor who says that the weakness of will before dieting is something incredible. Brave generals, men of courage, action and force, there are who simply cannot sacrifice some article of diet even when health or life is at stake.

Calvé fusses least of anybody about costumes. She

always has some messages to and from Doucet, of course, bit it does not seem a burden and a concern, as to every-body else. In fact, Calvé seems to have so much time for other things and other people that she never gives the impression of being "hustling" all for herself, as so many do. She always seems to have plenty of time, is easy and good natured, with a smile, a tear, and a word of aid always at hand.

She is so anxious to play Salammbo. She has done everything she can to that end, but they are afraid to risk America. It is a great pity, as it would be a splendid combination, and the opera is very fine. It tries her so that they keep her playing the same few old pieces over and over. She made a first appearance at seventeen at Nice, and played Marguerite in '82 at Brussels, her regular début.

Nevada says one thing that is perfectly true, and that by the way is very sweet of her: that in view of Calvé's brilliant and varied genius people do not make enough of her beauty. The woman is really wonderfully beautiful, but it seems to be taken for granted, like her name. She is more Spanish looking than ever, and is full of an easy, steady grace that is more effective even than her more bohemian manner of a year ago. She is a woman who learns every day and rises all the time. She has not reached her height yet.

Massenet, always poetic, speaking of the creation of Sapho, said:

I have worked an entire year incessantly on Sapho I shall continue to work on it for another year. But think! After! What a void in my existence when I shall no longer live with this thought!'

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THE MUSICAL COURIER is proud enough to have inaugurated its existence in Paris through the spirit of this the best, the noblest, most sincere, most pure, most elevated, and most modest type of musician in-anywhere-the organist!

It is to the inspiration of the large, dignified, self-effacing art ardent-warmth of the organist nature that the paper owes its successful planting in this foreign soil, under conditions little favorable to its growth. Had it struck first against the small, petty, pebbly egotism of the lesser art soul it would have died of frost at planting.

Reconnaissance éternelle du Musical Courier! Félicitations pour-le Conservatoire! Vive l'Organiste!

As for this young Widor, he is marching straight for the Institute, undoubtedly, without even lifting his eyes to the sacred portals. What credit is due this Frenchman of youth, charm and attraction, to have valiantly kept his eyes set against temptations of world, flesh and money devils, and with one hand on the heart of the sublime Bach, with the other transmit the pulse beat measure as metronome inflexible for the guidance of the young school of France!

Without the customary prestige of either Conservatoire Prix or Prix de Rome, Widor owes his success to endowment from on high, seconded by a spirit tuned for its guidance. Pupil of Fétis, the celebrated Brussels director, and of Lemmens, who may well be said to be a descendant of Sebastian Bach, he has been an incessant seeker after artistic light from all sources.

It is not generally known that the Hungarian Rhapsody figures in his veins, well covered, however, by that of France, through centuries of residence. Literary to a degree, Widor is bachelor of letters as well as musician. his work as professor of organ at the Paris Conservatoire has ably seconded the sentiment created for that instrument by his superb execution of the best organ in the world at St. Sulpice. For a sum of money ridiculously small to the ear of an American he has been devoting himself with the soul of a father and the vigor of a great general to the implanting of the true, the simple, and the real in the souls—not only of his countrymen, but of the foreigner as well, including even the German in the ranks.

(An immense gratitude compels the personality that it was in listening with rapt astonishment to the inspiring revelations of this master as given to this privileged class that some of the first stray seeds of the real art gospel fell upon my own heart on coming to France, later to be watered and nourished by other noble apostles.)

England, Spain, Italy, Germany, seek eagerly the works and teachings of M. Widor, and now Russia begs the privilege. His second symphony is to be directed by himself at the Conservatoire at Moscow this month, and is to be followed by a recital of his new works. His third symphony is meantime to be directed in Berlin by Mr. Nikisch. His opera Pêcheurs de Saint Jean is looked for at the Opéra Comique this year. His ballet Korrigane is one of the fixtures at the Opéra, and is chosen on all occasions of féte and gala.

His nine organ symphonies are renowned as chefs d'œuvre. Some seventy pieces of instrumental music, including sonatas, chamber music, trios, quartets, &c.. motets for organ and orchestra; concertos for piano and orchestra, and some 100 melodies, figure on his music list. Jeanne d'Arc, Conte d'Avril and Maitre Ambros are three minor dramatic pieces, and three new symphonies have already been played at home and abroad.

. . . If the Conservatoire must lose Massenet, how happy the thought that he leaves not through age or discontent but by reason of the remarkable fecundity of his genius!

The musician who replaces him is the same of whom mention has already been made as successor of M. Th. Dubois, as grand organist of La Madeleine, where he has been for many years maitrise organist. Always a music writer, there are many who consider him of the very best. He is largely melodic and expressive, and while sympathetic, seeks to imitate none. Savant and serious, he is most highly esteemed by all classes of artists and seen to shun rather than seek mundane associations. studies were made in the celebrated Niedermeyer Organ School, and his teachers have been his best and most admiring friends, among them Saint-Saëns, one of the most

Essentially an organist, his compositions are chiefly of the character suggested by that instrument. Chamber music, symphonic work, chorals, and much instrumental music, have been written by him, also any quantity of melodies. Shylock and Caligula are his dramatic ventures. Both being written for the Odéon, the music is chiefly choral and symphonic. The Birth of Venus and a Requiem are well known choral works. M. Gabriel Fauré is associated with all the earnest musical movements of the city, and his counsel and suggestion are deeply valued. He lives in a charming apartment on the aristocratic Boulevard Malesherbes.

M. Lenepven, of whom you have frequently read, forms the third professor of composition now in the Conserva-

M. Paul Vidal, who has honors artistic, social and honorable fairly showered upon him faster than he can offer recognition for them, takes charge of the class of accompaniment à forte, in the Institution in which he is spe cially endowed. Already a teacher of solfège, a member of juries, his musical talents are strong and varied and he has the faculty not only of keeping his young head straight under his successes but of seeming to forget himself in his interest for younger friends, in his enthusiasm for music, in filling social requirements, and in observing unfailingly the most detailed and refined courtesy toward all classes and conditions of society. The names Guernica, la Maledetta, Gautier d'Aquitaine, Le Baiser, Noël, Colombine Pardonnée and Pierrot l'Assassin are associated with his work.

He has a fabulous musical memory, accounts of which would sound like fairy tales. Pupil of Massenet, he took all the Conservatoire prizes, and added to them the Prix

de Rome. His orchestral writing is easy and varied, and he improvises excellently.

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An eminent professor of violin at the Conservatoire, M. ules Garcin, died this week in Paris, to the great regret of his confrères and at a serious loss to music. The music of the funeral was of more than usual importance. An adagio by Beethoven, Libera, by M. Th. Dubois; Pie Jésu, by Niedermeyer, and a Prière, by the regretted musician, were of the numbers directed by M. Samuel Rousseau, the organist-composer. The latter composition was played upon the violin by M. Touche, of the Opéra. M. Dubois made the discourse at the cemetery. It was a touching tribute to a faithful musician and honest man.

A violin soloist from M. Colonne's concerts, M. Rémy, has been chosen to succeed M. Garcin. Belgian and pupil of Leonard, of a pure and classic type of artist, the selection is highly approved.

There is another young violinist of the Colonne concerts who by talent, industry and seriousness, is assuredly making his way toward a position of trust one of these days, and that is M. Jean-Jacques Mathias

By the way, in speaking recently of M. Batticelli, of the Lamoureux concerts, he was named a 'cellist. The young man is a violinist, not a 'cellist, and a most excellent one He is back in Paris, hard at work, and rehearsing with the company for the six concerts to be given in London in November.

Mlle, Marcella Pregi sang at the first Colonne concert in London, in Queen's Hall, this month; Mrs. Katharine Fiske and M. Vergnet at the third. Mr. Mark Hambourg and M. Frederick Dawson played piano solos at the other two. The programs were varied and valuable. The interest was undiminished.

M. Hardy Thé is still busy at Dinard, arranging operettas, &c., for society. This musician would be valuable in this line in New York. No doubt M. Léon Jancey has made some valuable suggestions there in this line. Mlle. Ganconnetti has taken her nightingale voice to Cairo. Mr. Salmon has returned to Paris. Mr. and Mrs. Abel Ram are speaking of Dresden for the winter, but dread the

Mr. L. Breitner, the concert pianist, has courageously taken hold of the Société Philharmonique for the coming ason. Ten concerts will be given, from November 5 to March 18. Subscriptions are placed within reach of all music lovers, from 40 frs. for one seat to 100 frs. for four places. Modest enough, surely. I again earnestly bespeak the interest of the American colony for this venture of international interest, both from a musical standpoint and also to second the disinterested effort of an excellent artist, who so bravely bore the "burden and heat" of the responsibility last year, in the midst of all his other work and many cares. Any rich American who feels disposed to lend a helping hand will be deeply appreciated.

Miss Clara Hunt has been engaged by M. Lamoureux for his season's concerts in Paris. Here is an opportunity of a lifetime for a girl to do all she can for herself. M. Sizes, the very talented lauréat of the Conservatoire, this year, of whose singing of Alceste at the competition due notice was made, makes his début in opera in Rigoletto. He goes to Toulouse this week to create the principal rôle in Gurnica, of MM. Vidal and Gailhard. Both belong originally to that city. M. Sizes will also sing l'Ascanio, by Saint-Saëns.

Feeling" has been stirred up at the Odéon by the ordering of certain scenery decorations to be painted in London. It appears that, like everything else artistic here, scene painting is taken very seriously. To begin with, no man is considered ripe for the task till after some twenty-five or thirty years of probation! One of the principal leaders here entered upon the study at thirteen, and began serious work at forty! A man must be a faultless designer, as good, honest people who fill theatre seats can tell when a figure is hideously out of proportion, a gift which recherché patrons of art galleries seem to be largely lacking in. He must be a correct and brilliant colorist, and he must have the added sense of theatrical distance which the petted eccentricity, whose work is viewed through fashionable lorgnettes, does not require.

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about 7 for architecture, 10 for boudoirs and interiors, and 12 for fancy sketches. One act's scenery sometimes costs 10,000 frs. It required a "master" and six pupils two months to paint the garden scene of Midsummer Night's Dream, that of Marguerite cost in the neighbor-hood of 5,000 frs. An attempt was made here to reduce scenic prices in the Opéra, but resulted in reducing the poorly painted results to kindling wood. The tableaux of Don Juan were made by Lavastre. Carpezat, a confrère, is hors ligne. It is said of the former that, possessed by the love for his work, he refused double the s sum to mak illustrations for a rich paper. Cicéri was the head of a school of this genre. M. Rubé, in his eighties, the present "chief," is the last surviving pupil of the culte. Jambon is well known here, also Bailly Chaperon and Lemeunier.

In view of the excellence and the sincerity of these men, it does look a bit strange to cross "the Sleeve," above all things, for help, and the confrères are justified in feel-

Speaking of "decorations," paper flowers on trees were used on the occasion of the entrée of Napoleon into Koenigsberg. The Czar spends for his trips, such as our visit, He need not worry his own pocket money. hotel bills, however; his personal revenue is greater than that of all France! There's music for you. The people are so proud because he does not spend "Russia's money." Whose on earth is it, then? The four trained men who have charge of governmental etiquette in France during royal visits, &c., have the modest salaries of 10,000, 6,000 and 2,600 frs. a year.

The King of Greece has been dining with the President of the république at Rambouillet. During the repast Gounod, Auber, Sellenick and Hammerlé were played. So you see "All great people have music at dinner. The decoration of the Opéra—the old Opéra, rue Peletiercost over 20,000 frs. on the occasion of Czar Alexander II.'s visit to Paris in 1867.

Opinion is divided as to the program for the theatrical representations at Orange. It is nice to know that music plays a part in the decision, as le Cid is suggested, largely on account of the lovely accompaniment by Massenet, and Antigone for the effective Greek music written for it by Saint-Saëns. It appears there is in it a hymn of love and of imprecation, the effect of which is thrilling.

FANNIE EDGAR THOMAS.

Wagner's Op. 2 .- The Menestrel, in commenting on the discovery of Wagner's early work, op. 2, says that it is not one of the three compositions missing from the Bayreuth archives, but the sketch of the overture in G major, that was played in 1832 at Leipsic, in 1873 at Bayreuth, and in 1877 at Berlin.

Carl Goldmark.—The Emperor of Austria has conferred on Carl Goldmark the cross of the Order of Leopold This decoration enables its possessor to claim the title of hereditary nobility—that is, we presume, of putting a Von before his surname. His opera The Cricket on the Hearth was given October 4 at the opera house, Budapesth, in the Italian language, and had an enthusiastic success in spite of bad staging and a rendering that called out from the composer a protest as contrary to his ideas.

The Punishment Fitted the Crime.-The instructor of the band of the late Sultan of Zanzıbar, in describing how Ta-ra-ra-boom-de-ay caught on in the island, writes: "A Portuguese of the name of Souza was over in Mozambique and brought back a few copies of Tara-ra-boom-de-ay, and banged it out day and night on that awful spinet to his countrymen and Greek friends, who accompanied with their voices. The tune spread like wild-fire. The boats from Aden brought it too, till it paralyzed the band, and all Zanzibar became a veritable pandemonium. I could do nothing with the band boys, and in a fit of desperation a week ago lodged a complaint of mis conduct to the Vizier, expecting they would only be whipped. But 'His Exaltedness' ordered three of the boys to have their eyes put out, two more were bastinadoed and cannot walk, the solo cornet had his tongue slit, and one of the side drummer's wrists was broken.'

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THE musical week opened with an event which was personally more interesting to me than it proved artistically. I mean the reappearance on a Berlin concert platform of Arthur Friedheim, who had not been heard here for upward of ten years, and whom I had not heard for more than half of that period, for even during the last seasons of my sojourn in New York Friedheim did not play there in public. The last time I did hear him there, how ever, he played rather slovenly, carelessly, and like one who had lost all interest in life. In this respect I must say found Friedheim altered greatly to his benefit. He eemed like a fresher, newer man, and like an artist who ad something still left to battle for. In appearance he had hardly changed in these four years; in fact, if anything, he looked like a younger man, and the resemblance to Seidl again struck me very forcibly.

The Berlin critics seemed on the whole a bit disap-

pointed, for when Friedheim had appeared here the last time his star was in its zenith, and the young man was then acknowledgedly Liszt's favorite pupil. mony is still extant to the effect that the master thought him the most talented of all of his many pupils-and perhaps he was. Be that as it may, he certainly did not ful-fill his promises, and d'Albert and other lesser lights have succeeded in eclipsing Friedheim. But again I must say that he played here at the Singakademie in every way better than he did the last time I heard him in New York, and for such advance he made in the meanwhile I want to give the man credit. His style was quite impos ing in Beethoven's last sonata, the arietta of which he played with much more tenderness than I thought him capable of possessing. His technic is massive but by no means faultless. The program was well selected and interesting, containing besides the sonata four preludes in C minor, C major, G major and E flat; two studies in A flat and F minor and the barcarolle, by Chopin; Schum greatest novellette, the No. 8: Liszt's Benediction of the Lord in the Solitude and the Tannhäuser overture, the last named work played in Friedheim's own piano adaptation "from the score." I don't believe in such arrangements of orchestral works for performance in places where they can be and are heard "by the band." Excusable they are only in a country home and in a good four-hand adaptation where they have to do service in place of the orchestra which cannot be had.

As a demonstration of virtuosity the Tannhäuser over ture took, and Friedheim was invited to an encore, for which he chose the Sixth Hungarian Rhapsody, but grew wrist tired before he got to the end of the octaves, and his performance therefore fell flat.

The second Friedheim recital was given unfortunately

last evening, the night of the first Nikisch Philhar monic concert, which of course I attended in preference. A résumé upon Friedheim's playing and other interesting musical affairs from the fluent pen of my youngest assistant here in Berlin, Mr. Leonard Liebling, will be found at the close of this budget.

On Wednesday night the Intendancy of the Royal Opera House played me a nice trick. They had kindly invited the press for the first performance of Mozart's newly studied and newly mounted Nozze di Figaro, but at the last mo-

ment, on account of the sudden indisposition of Miss Dietrich, had changed the house bill to Fidelio.

Rushing in, as usual, at the very last moment, and without having had time to procure a program, I was more than a bit surprised when Weingartner let loose the third Leonore overture, which I could not bring into connexion with Figaro. Well, a glance at the program of my very pretty neighbor told the tale, and as I was in for it, so to say, I stayed and enjoyed a really very good performa of Fidelio. The cast was excellent, and although Miss Heidler has hardly enough of dramatic verve for the Abscheulicher aria, or for the prison scene, I liked her voice and singing very much. Vastly her superior, however, was Sylva as Florestan, who counts this part among his very best. Moedlinger was a gruesome enough Pizarro, Stammer a jovial Rocco, Mrs. Herzog charming as ever as Marcelline, Philipp satisfactory as faquino, and Bulsz artistic and commanding as ever in the short rôle of Don Fer-

The prisoners' chorus and the orchestra were, as usual, superb under Weingartner's direction.

On the same evening Joseph Slivinski gave the first of half a dozen piano recitals in Bechstein Hall. I am told he made a very great success, and I am rather curious to hear this pianist, whom I had only once before occasion to listen to, when he played the Tschaikowsky B flat minor concerto at the Philharmonie some three years ago. must have made considerable progress since then, for on all sides I hear comparisons with Paderewski, by whom, however, he was overshadowed during the stay of both artists in the United States.

As I was prevented from hearing the first recital, I herewith give you a criticism on the performances, written by one of the most talented of the young American pianists of the fair sex now residing in Berlin:

The Beethoven sonata, op. 110, was something of a disappointment, being given in a refined manner, but too lyrically, and not broadly enough—in fact, it might have been anything but Beethoven; but the pianist thoroughly redeemed himself, and firmly established himself in the good graces of the audience by his masterful rendering of the Schumann fantasie, which evoked tumultuous applause and many recalls. The familiar Chopin numbers, nocturne, op. 37, No. 2; mazourka, op. 56, No. 1; valse, op. 42, and B flat minor sonata, left much to be desired; they were hurried over, and lacked tone coloring, and at times were very much blurred by too much pedal. I except the first movement of the sonata, which was really a fine per-formance, beautifully phrased and interpreted with great Of course, the pièce de résistance of the evening was the Schubert-Liszt Auf dem Wasser zu Singen. Slivinski makes a specialty of the Schubert-Liszt transcriptions, and although melody playing does not appear to be one of his strong points in other compositions, yet in Schubert the melodious singing tone that he produces can only be compared to a beautiful voice.

The Mendelssohn-Liszt Midsummer Night's Dream would have been almost electrifying, so spirited and brilliant was it, had it not been that the performer at times forgot to raise his foot from the pedal through several succ changes of harmony, and many fine effects were thereby His technic is brilliant, but not great, and not always sure. Still Slivinski is a very satisfactory player, and the audience was thoroughly pleased and genuinely enthusiastic. He scored a pronounced success, and cries of "Bravo" were heard on every side. His six recitals with their varied and difficult programs will be of great value to students, and will certainly give pleasure to con-

On Thursday night, the 8th inst., I attended in Bechstein Hall the concert of the Dresden violin virtuoso and concertmaster, Henry Petri, one of the best known musicians of Germany. As I saw our violin specialist, Mr. Arthur Abell, at this concert I shall not presume to venture too far out into his domain and shall simply say that I liked Petri's playing very well, leaving it to Abell to give you his conar's view of the technical side of the performances.

Petri began with the slow movement and finale from Spohr's seventh and most important violin concerto (ex-



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cept possibly the Gesangsscene), and he showed a good, solid, round tone as well as cleanliness of execution and intonation. The difficult unaccompanied Bach G minor prelude and fugue he played with great breadth of conception, and I also was much pleased with his performance of a, to me, new suite for violin by Christian Sinding. The work, which is dedicated to Brodski, consists of three short and crisp movements all in the key of A minor, and of which the slow movement is a perfect and rare melodic

Mrs. Emma Baumann, royal chamber singer from Leipsic, gave vocal variety to the program, but her singing gives me always that sensation of pain caused by the good things that have been. I doubt not that she was once a superb singer, but now her voice is too far gone to admit of her pleasing in Paisiello's dainty arietta, La Zingarella; nor was she more fortunate in two Brahms Lieder, Waldeinsamkeit and Wie froh und frisch mein Sinn sich hebt, while in the legato aria by Caldara, which she sang first, I was much satisfied with both her voice and the singing.

... At last on Friday night we had at the Royal Opera House the much announced and just as frequently post-poned first "novelty" of the season. Of course Mozart's Nozze di Figaro is no novelty at all, but the way it was staged here in rococo style was new, at least to Berlin. It was done here, however, in imitation of Munich, where ssart, who if anything is a great stage manager, hit upon the idea of putting the Mozart Beaumarchais chef-d'œuvre upon the stage in the garb of the time in which it is supposed to play. At Munich the thing proved a great success, and the Royal Opera House of the Bavarian capital is particularly well adapted for this experiment, as the stage is much smaller than the Berlin one, and as the interior of the house itself is kept in rococco style, the auditorium thus seeming a prolongation of the stage scene itself. It was first feared that the dimensions of the Berlin Royal Opera House would prove disastrous to the intimacy of the new stage setting and the entire rococo performance, but luckily such was not the case. On the contrary the spacious but noble and home-like old house lent itself well to the artistic purposes of the undertaking, and Tetzlaff's masterly Regie shone to greatest advantage. The new scenery for all of the four acts was splendid, though not everywhere in strict rococo style, but rather in a cross between it and the Renaissance style, in which formerly Beaumarchais' comedy used to be given. So were the new

costumes, all of which were simply gorgeous.

These things, however, are of merely exterior conse quence. Equally interesting and valuable, if not more so, were the other changes and preparations that were made for a worthy reprise of Mozart's opera. The work was given in its entirety, or very nearly so; all the former cuts were eliminated which had done away with some very beautiful music, such as, for instance, Barbara's pin aria in the last act, which was restored. Some changes were also made in the text, of which the most important one is the substitution of words by Goethe to the old nonsensical text Heilige Quelle reiner Triebe of the Countess' difficult principal aria. I hope I am committing no serious breach of discretion if I confide to you that these ameliorations in the libretto were personally made by Count Hochberg, who is as great a Mozart lover as he is a Mozart connoisseur. Above all others, however, Weingartner deserves praise for the painstaking and really correct manner in which he had studied the work, with all of his participants in the performance, and he evidently conducted it con amore. The orchestra had been reduced in size to about forty musicians, and the effect was beneficial in the extreme to the attainment of the best vocal results. Everything sounded dainty; nothing was covered up, and the performance would have been a model one in most ways if Weingartner had not carried things too far and insisted too rigidly upon his own tempi and general ideas of reading. The result was a forced one, and hence not a very good one in many instances where the accompani-

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Clementine IN AMERICA ERE-SAPIO HOTEL SAVOY OR LEADING AGENTS, NEW YORK. ment did not go hand in hand with the efforts of the solo-

istic principals.

Of the latter not all were equal to Mozart singing or go erally à la hauteur de la situation, but on the whole the reproduction was a delightful and to me highly enjoyable one, although it is pretty harshly treated by some of my Berlin confrères. Bulsz, though he evidently has not yet completely got a hold of the part of the Count, was successfully chevaleresque, and sang with his usual fine artistic instinct, sonorous baritone voice, and above all a faultless pronunciation of the text. This latter eulogy I cannot bestow upon Miss Hiedler, who sang the part of the Countess for the first time, and seemed at times ill at ease. She dragged the Heilige Quelle aria most unmercifully, despite Weingartner's whippings with the baton. Moreover, her beautiful and sympathetic soprano voice has not the lightness nor the languor which the part calls for.

Best of all I liked Frau Herzog's Susanna, although she took the part at short notice in place of the still indisposed Miss Dietrich. She sang and acted alike charmingly. Formerly Frau Herzog used to sing *Cherubino*, but the part of the wily page was now taken by Miss Rothauser Her mezzo soprano is not well adapted for the rather high rôle, but after she got safely over the first aria she did very well, and histrionically she was simply delightful. Her impersonation gave rise to a little altercation in the press. Blanck, the critic of the anti-Semitic Taegliche Rundschau, who acts as substitute for Dr. Welti whenever the latter critic's wife (Frau Herzog) is in the cast, had the bad taste to write in disgusting terms about Miss Rothauser's *Cheru-bino* and the "impertinence of the intendancy in offering the public such a representative of the part." This was too much even for the Post, whose eminent critic, E. E. Taubert (despite the fact that his paper is likewise an anti-Semitic journal and Miss Rothauser is of Jewish extraction), goes for the Rundschau and deplores the state musical criticism is coming to in Berlin. Some of the other Berlin papers, such as the *Boersen Courier* and *Tageblatt*, reproduce Taubert's notice, and Blanck (this is really his name and I don't mean any swearing) is happy no longer.

Incidentally I may mention that still another critic put his foot into it through undue and unjust severity in criticising this Nozze di Figaro performance. Krebs, of the Vossische Zeitung, who has had the audacity make comparisons between the Berlin and Munich representations without having witnessed the latter. Murder, however, always will out, and Dr. Krebs precipitates himself into the soup by saying that the secco recitative sung there were much preferable to the spoken dialogue in Ber-lin, while in reality they used the dialogue in Munich as well as in Berlin, and the secco recitative were not sung in Munich, although the question of using them had been mooted.

After this " critical" interpolation I want to resume and finish the cast of the Figaro performance, in which Krolop, as is his wont, did very humorous work in the title part. Miss Deppe, not one of my favorites, did well as Barbara in the aforementioned pin aria, and in the likewise resus citated duet in the wedding scene of the third act, in which Miss Pohl took the second voice. Even the veteran Miss Kopka did not at all bad with the part of Marcellina, although her coloratura was somewhat rusty. Philipp tried to be funny as Don Curzio, but he did not succeed. Tenors rarely do, except when they try to be very serious Stammer was an efficient Bartolo, but Lieban, though he sang very well, had entirely mistaken the character of his Basilio is a nasty, scheming intriguant, by no means the good natured, easy going clown as this excellent artist

There is not so very much to be said about the first Joachim Quartet soirée of the season, which took place on Saturday night. As usual the Singakademie was filled to suffocation; I mean the word suffocation literally, for when that venerable concert hall is really crowded the air in it is so bad that breathing it for two hours gives you a se

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of being stifled. Likewise, according to a custom of many years, the first program was devoted to Haydn, Mozart and Beethoven, the gods of the string quartet. Of Haydn the B flat, op. 64, of Mozart the E flat, and of Beethoven the F major quartet, from op. 59, had been selected for performance. It would be useless as well as tiresome to reiterate the same words of praise that year in and year out I have bestowed upon the playing of the Joachim Quartet. In the reading and careful, as well as inspired and inspiring, reproduction of the classic string quartets these four artists excel in an unequaled manner and in the course of time have really become "classics" themselves.

An enjoyment of an entirely different artistic nature was vouchsafed to me at the grounds of the Industrial Exhibition on the afternoon of Sunday. About its outward features of success I have informed the readers of The Musical Courier by cable, and I can now only state that the spontaneous enthusiasm which John Philip Sousa's marches evoked with the masses was comprehensible to me after I heard these poems in march rhythm for the first time under the composer's conductorship. Before that I had only an indifferent understanding of what The Musi-CAL COURIER recently and editorially termed the Era of Sousa. Now I am a Sousa crank myself. The enthusiasm which this man evoked in a few thousand people could not even be dampened by an unceasing downpour of rain, which soaked them and the grounds, but did not prevent these self-same people, male and female, from appliauding most vigorously as far as this feat can be accomplished with an umbrella in one hand and a wet program in the other. What the applause thus lacked in sonority had to be made up for by the vox humana, and most of us pulled this stop so vigorously that in order to stop the shouting Sousa had to yield to the encore demand in three out of the four cases of Sousa marches that graced the program on which he was called by his real title by the grace of the Lord, "The March King." If anybody had asked the conundrum, what was the difference between Sousa and the audience, the solution would have been an easy one : He was the March King and they were the March hares, so crazy was the entire audience.

The following was the part of the program which Sousa conducted by special invitation of the music committee of the Industrial Exhibition on the very last Sunday of its

existence:

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* * *

The most important concert of the week was that of last night, viz., the first of the ten Nikisch Philharmonic con-Mr. Wolff's cycle of subscription concerts has now regained so much from its old prestige which it used to have under the era of Hans von Bülow that now, for the first time since the latter's death and for the tenth season of the existence of these concerts, the vast hall of the Phil harmonie was once more completely filled, not only for the concert proper, last (Monday) evening, but also for the public rehearsal, which, as usual, took place at noon on Sunday.

The program was an interesting one, but quite too long. Nikisch, despite the many complaints of the press and his own friends, and though the fact that a goodly number of people leave the hall before the last piece cannot escape his notice, persists in his American fault of giving too much for the money. We had this time the Euryanthe much for the money. We had this time the Euryanthe overture, the Brahm's first symphony, the Beethoven violin concerto, two fragments from Humperdinck's music to Ernst Rosmer's drama The Royal Children, and the



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Meistersinger Vorspiel. Considering that the Brahms symphony takes forty-five minutes and the Beethoven concerto forty minutes for performance, these two works pre-ceded by the Humperdinck novelty and with a breathing intermission of ten minutes would have made a first-rate and entirely sufficient program. For my part I could have dispensed with the two standard and well-known overtures, although I must on the other hand confess that the brilliant and plastic reproduction they received at Nikisch's hands afforded great pleasure and was most enthusiastically rewarded with applause.

The Philharmonic Orchestra seems like a different body when Nikisch takes hold of them, and their playing of the very difficult two excerpts by Humperdinck was truly satisfying and ear pleasing. I must say that this novelty did not leave much of another impression than that produced by means of the brilliant orchestration. As to original invention there is little or nothing to be found in this purely descriptive music, and if you disrobe this most skillful of the many modern epigones of his Wagnerian raiments you'll find nothing but a thin skeleton built upon the bones of folklore music.

How differently does the rugged Brahms stand out from this purloined glory. He at least has bones of his own, and if in his C minor symphony he is still leaning quite heavily upon the shoulders of Beethoven, he does so with the right one giant trusting to the strength of his brother giant. Nikisch loves Brahms, bones, meat, stuffing, sauce and all, and consequently he gives you the gist of that frequently not much relished composer. Such raffinement and working out as Nikisch bestows upon the orchestral reproduction, the clearness and plasticity with which he makes every theme stand out in bold relief, the sharp, rhythmic accentuation, the variety of shading he produces, all this

makes him a Brahms interpreter second to none.

The one disappointment at this concert was the soloist. Those who had heard young Alexander Petschnikoff play the unaccompanied Bach works last year, and had witnessed the triumphs he then achieved with these gigantic creations for the violin, telt sure that the Russian wonder violinist would master also the Beethoven concerto. Many, myself among the number, had given utterance to the wish that Petschnikoff should play this work for us. He did so last night, and-he made a failure. His conception as well as his playing sounded small, and he did not begin to realize the possibilities of the Beethoven concerto. No-body seemed to feel and know this better than himself, for owed a timidity, uncertainty and a lack of virility which he never evinced last season. Maybe marriage did not agree with him, for his tone and looks were alike emaciated. Still his quality of tone was pure and sweet, and the technic he displayed, especially in the horribly difficult Laub cadenzas, was faultless, consequently I do not agree with Tappert, who runs Petschnikoff down in the Kleine Journal in his usual ruffianly style, at the same time making a sudden somersault with regard to Mme. Sembrich, whom in former years he dubbed die alte Trillertante and whom now, when she is really growing a trifle passée, he cannot praise highly enough.

At the next Nikisch concert Busoni will be the soloist. and he will perform the new piano concerto by Novácek, which I am more than curious to hear. . . .

Right after the alleged discovery of an unknown second concert overture by Richard Wagner I wrote to Dr. F. Hegar, of Zürich, the discoverer, asking him to give me for THE MUSICAL COURIER a sketch of the principal themes. He answered promptly enough that he could not do without the previous consent of Frau Wagner, for which he is now asking, and that the news of the find had been discussed much too early and against his intentions in the newspapers. Meanwhile the Munich Neueste Nachrichten brings the news that the "second concert overture in C minor," by Wagner, is no novelty at all, that it was performed in Leipsic in 1832, in Bayreuth in 1873, and in Berlin in 1877. This settles the Zürich trouvaille.

But as something new has to be found all the time it is

now asserted that in the archives of the Deutschmeister Union two marches by Beethoven, dedicated to the order and hitherto entirely unknown, have been found in manuscript at Troppau. I slightly suspect that Sousa, who is now in Vienna, is playing a practical joke on the Deutschmeisters, and is trying to ring in two of his marches as Beethoven relics, only to come out in the end with the laugh on his side. He who will live will see.

Something new in the way of the so-called explanatory recital is reported from Meiningen. We have all heard Walter Damrosch give his Wagner lectures with illustra-tions at the piano, but now Court Conductor Fritz Steinbach at the public rehearsal for his last concert, at which Tschaikowsky's Francesca da Rimini fantasy was performed, had an actor read to the audience the fifth canto from Dante's Inferno, upon which the fantasy is based, and Steinbach had the orchestra perform the principal motives with which Tschaikowsky is trying to illustrate musically the ideas of the poet. The public is said to have been much interested in this novel lecture with orchestra illustrations, and I recommend it to Walter Damrosch for imitation, charging him nothing for the advice.

Marcella Sembrich is "guesting" at the Royal Opera House as Rosina in the Barber, Queen in Les Hugueno and last night as Nedda in I Pagliacci. So far I have not had a chance to hear her, and I am not even particularly anxious to, despite the fact that the prima donna is meet ing with much favor by the public.

...

The next novelty at the Royal Opera will be Hector Berlioz's Benvenuto Cellini, which important work is now ...

Paderewski is at present at Aix-les-Bains, where, as Nikisch tells me, he is busy on the composition of his opera, the first act of which he is entirely rewriting. Paderewski will play rarely in public this winter, if at all; but on February 11 he will be the soloist at the Leipsic Gewandhaus oncert. I have ordered my ticket to-day,

Mr. Harder, manager for Damrosch's opera company, reports the engagement of Mrs. Mohor-Ravenstein to take the place of Mrs. Klafsky. The news will probably have preceded me by cable. It remains to be seen whether the lady, whose name I write for the first time in my life on this occasion, will prove a worthy remplaçante for the de-. . .

Mierzwinski, the great ex-tenor, seems to have disappeared from public gaze entirely and completely. In his stead his wife, it is now reported, will make her first appearance shortly as a concert singer. She is said to have studied at Paris, Milan, and lately in Berlin.

From Mayence comes the news of the matrimonial engagement there of Signora Prevosti to an art loving and rich merchant of that Rhenish city. It is to be hoped that marriage will not interfere with her artistic plans for the future. ...

Mrs. Elizabeth Muehlberger, née Leisinger, once our Berlin prima donna, now the wife of the first mayor of Esslingen in Wurtemberg has just given birth to a little

Amalia Friederich Materna has bought of Baron von Jenny his castle St. John, near Graz, where she in tends to live henceforth in quiet and retirement. . . .

Among the callers at THE MUSICAL COURIER'S Berlin headquarters during the course of the week were: Miss Clara Krause, the pianist and teacher, formerly of the Ziegfeld Chicago College of Music, now resident in Berlin; Mr. Roy Lauer, from Rochester, N.Y., who is going to study compo-sition with O. Brahms Boise; Theodore Reuss, the Berlin representative of the United Press; Louis Schwebel, from Cincinnati, Ohio, who is studying at the Hochschule; Miss

The Great Pianist and Teacher Clarence Mr. WILLIAM H.



CHICAGO CONSERVATORY, AUDITORIUM,

Eddy, Organist ganist "If the Bach Society had only possessed the feet of this grand organist re Romano, April 17, '96.

"Mr. Eddy can justly be ranked among the foremost organists of our poch."-Paris are, May 15 '96

"The program was remarkable for the marvelous perfection of its execution. Mr. Eddy made a very great and surprising sensation."—Gastta Musicale di Milane, April 25, '96.

After a season of distinguished success in the music capitals of Europe Mr. Eddy returns to America in September for a tour of

CONCERTS AND RECITALS, under the managem CHICAGO AMUSEMENT BUREAU, AUDITORIUM, CHICAGO.

Gertrude Lucky, of New York, and Herr Heinh. Hofmann, two vocalists, who are going to concertize here next week; Mme. Esperanza Kirch-Schore, the pianist; Mrs. Cornelia Rider Crane, a former pupil of Joseffy, who is now studying the plano with Prof. Heinrich Barth; Mrs. D. D. Dexter, from New York; Mrs. Groenevelt, from New Orleans, and her talented daughter Celeste, who is going to play here at the Concerthaus next week; Miss Sara Layton Walker, from Cleveland, Ohio, who returns to her home after having studied with Fidel Koenig, of the Paris Grand Opera, and Lieder with Frau Joachim here. She sang for me the well-known aria from Saint-Saëns, Samson et Dalila, Brahms' Dunkel wie Dunkel, and some simple negro melodies, and I was more touched than I care to acknowledge by her warm, soul-stirring contralto voice and intensely musical delivery. For this young lady I predict great things. Lastly Herman Fitzenhagen, concert tuner and technician, from Steinway & Sons' Hamburg establishment, a brother of the late great 'cellist Fitzenhagen, paid a very necessary and successful visit to my grand pian

CONCERT NOTES.

Athur Friedheim, well known to Americans, gave two recitals in the Singakademie. His success was moderate. This is due mainly to the fact that players of Friedheim's inspire respect rather than create enthusiasm. While his playing cannot be termed cold, it nevertheless lacks that sentimentality, that light poetical breath, which never fails to delight the audience and interest the critics. Some dub it "magnetism" and others, less modern, call it "feeling." Whatever it is Friedheim needs it. His technic is massive, stupendous, rather than His chord playing is orchestral in clear and clean cut. precision and sonority, but his finger work lacks the finish, the delicate perfection which other pianists have taught us to regard as indispensable to a masterful per-formance. His own arrangement of the Tannhäuser overture (from the score) evoked loud applause, which induced the pianist to add as an encore Liszt's sixth rhapsodie. He had miscalculated his powers of endur-He had miscalculated his powers of endurance, however, for he tired long before the tremendous octave part was half finished, and in consequence ended in a tame, spiritless fashion. At the second recital Fried-heim scored a triumph with the Don Juan Fantasie. The public liked it, so he gave two encores

Slivinski is in every respect the opposite to Friedheim. A pupil of Rubinstein, his tone is rich, warm, golden; his technic brilliant, though imperfect; his temperament dominates over rhythm and repose; in short, he possesses most of the immortal master's attributes except one, and that one - authority. His readings have almost the spirituality of Paderewski's, but they lack the latter's earnestness and breadth. In style he is more like the great Ignace than any other contemporary pianist. Slivin-ski's répertoire is awe inspiring. He intends to give five recitals within a few weeks. The audience was completely captivated, and accorded the handsome pianist a rousing ovation after his playing of Liszt's arrangement of Mendelssohn's Wedding March. If Slivinski can curb that tempestuous temperament of his and infuse into his interpretations a trifle more of seriousness, or rather of moderation, he might in time rank with the greatest planists. He is a wonderful artist now, but too stormy, too enthusiastic to be a Rubinstein, a d'Albert, a Joseffy. He has mannerisms, not offensive, yet apparent.

Alice Blogg, a misguided young English girl, pupil of Stavenhagen, essayed to give a recital in Bechstein Hall. After the first two numbers (in both of which she broke down), 'Cellist Dechert, who played a Beethoven sonata with her, came on the stage and announced that owing to Miss Blogg's indisposition the concert would end then and there. Why does Stavenhagen permit an excessively nervous pupil to concertise? Such a course is a

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crime against the player and an insult to the public. The musicians in Miss Blogg's audience felt for her, but nevertheless their nerves and patience were sadly tried. The little the writer heard was average, insignificant. Her technic is imperfect, and her phrasing unmusical. Possibly she was not to blame for those deficiencies, as she really looked ill when she came on the stage.

Pianists who will concertize in the near future are Busoni, Riesler, Augusta Cottlow, Friedenthal (of San Francisco), Barth and Gabrilowitsch (an unknown quan-LEONARD LIEBLING.

Troppau.-A new grand opera, Anarella, music by Wilhelm Kleefeld, has been produced with great success at the City Theatre, Troppau.

Brussels.-The thirty year old opera, Les Deux Billets, by F. Poise, was lately given at La Monnaie, Brussels, and the charming work was very favorably received.

Nadaud .- A monument to Gustave Nadaud, the com poser of numerous chansonettes, has been erected at Roubaix. The front bears the score of his air Le Nid abandonné

Brambach.—A new grand male chorus for four voices, by C. J. Brambach, entitled Der Wächter Deutschlands, has been published with accompaniment for piano or orchestra. This patriotic work produced a great effect when performed this summer at the Sängerbundfest,

Mendelssohn Prize.—The Felix Mendelssohn Bartholdy State Exhibition has been allotted to Paul Juan, a late pupil of Professor Bargiel, and the High School of Music at Berlin, and the Moscow Conservatory. The prize for executive artists was awarded to Walther Bachmann, of Dresden.

A New Tenor —A young tenor, twenty-two years old, named Borgmann, has appeared in the Court Theatre, Vienna, in Kreutzer's Nachtlager in Granada. He is a poor actor, but has a full and beautiful voice, and in the judgment of Hanslick he would make an excellent *Riensi* or *Lohengrin*. He was called out several times after the air

Binghamton Choral Club.-The Binghamton Choral Club purposes giving during the season of 1896-7 three concerts, dates (approximately), January 15, March 15, May 15, and will require the services of two or three artists for each event. To that end they invite correspond ence as to dates, terms, &c. Address W. H. Hoerrner, 15 Everett street, Binghamton, N. Y.

Charles Halle.-Robert Louis Stevenson once took an eccentric acquaintance of his to hear the late Sir Charles Hallé play the piano at St. James' Hall. After the concert was over, they walked as far as the Marble Archneither having spoken. Arrived there, the friend stopped and delivered himself thus: "The manner of the elderly statesman at the piano was somewhat austere and chilling." And then they walked on.

Paris.-In the Exposition du Théâtre et la Musique at Paris great attention was bestowed on the collection dis-played by Nicolas Mankopf, of Frankfort-on-the-Main. It contains fifteen portraits of Liszt, fifteen of Weber, eight of Méhul, twenty-two of Paganini, thirty-two of Rossini, forty-one engravings and portraits of Grétry, besides hundreds of others, composers, virtuosi, singers, music publishers, instrument makers. The collection also comprises a valuable series of autographs.



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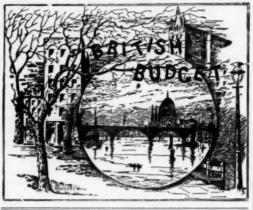


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BRITISH OFFICE THE MUSICAL COURIER, 21 Princes Street, Cavendish Square, London, W., October 17, 1896.

MR. GEO. W. FERGUSSON, who has spent his holiday in England castal for

I see the name of Miss Annie Snyder on the staff of Mrs. Anna P. Tucker's School of Expression, in Cleve-Miss Snyder spent a considerable time in Europe preparing for her work.

Among our callers this week have been Mr. Zoltan Doeme, husband of Mme. Nordica, who, unfortunately, has been anything but well during her visit here; Mr. Francis Korbay, the Hungarian composer, well known in the United States; Fräulein Hoefken, the contralto, from Cologne, who brought me a letter of introduction from Mr. Floersheim; Signor Pizzi, who has been doing considerable writing lately, and will probably publish some interesting compositions very shortly; Miss Mabel Berrey, the charming young artist who is to be married to Mr. Brax-ton Smith next Wednesday, and many others. The stream is beginning to flow again, and artists from all parts are thronging to London.

Mme. Antoinette Sterling will make a provincial tour next February

The Bristol Festival, which finished last night, I shall report in my next letter

A testimonial for Mr. Macdonald Smith's system in the

Miss Fannie J. Farrar, of Toledo, Ohio, U. S. A., who after seven years' study of the piano in her own country, in Dresden, and in Vienna, "returned home a victim of nervous prostration," unable to play or practice, now writes (August, 1886) after her third lesson: "I find decided improvement in all things. * * As far as your system is concerned I can heartily say that it has helped me more than all the technical work I ever did."

PROMENADE CONCERTS.

This excellent series came to a successful and happy end last Friday evening. These entertainments have achieved an artistic and financial success

Of the orchestra, of Mr. Henry J. Wood, the conductor, and of the new compositions brought to light at these concerts I have spoken at length in the preceding numbers of The Musical Courier. Now for a few words concerning the "noble company of singers," who have undoubtedly had a very great deal to do with the box office returns as well as with the musical enjoyment of the audience. The list is long and varied. I can do nothing better than to give it without comment, as to speak of them all would require a page. Altogether there were thirty-three different vocalists during the series, some of whom appeared on

several occasions. There were fourteen sopranos and mezzos - Mmes. Clara Samuell, Recoschewitz-Wilson, Marie Duma, Fanny Moody, Lydia Lebrun; Misses Evangeline Florence, Regina de Sales, Isabel Macdougall, Jessie Hudleston, Lucille Hill, Maggie Davies, Lillian Tree, Marie Titiens and Emily Squire; five altos—Mmes. Belle Cole, Sketloffsky, Kate Lee, Misses Ada Crossley and Emily Rasey; six tenors—Messrs. Ben Davies, Hirwen Jones, Lloyd Chandos, Jack Robertson, Herbert Grover, Herbert Sims Reeves; eight baritones and basses -Signor Foli, Messrs, Charles Santley, Ffrangcon-Davies, William Ludwig, Lempriere Pringle, W. A. Peterkin, Charles Manners and Watkin-Mills. With such a splen-W. A. Peterkin, did galaxy of stars could any season but be brilliant? seasons have proved that the promenade concerts could be given successfully under another management than that of Covent Garden Theatre. Before closing this my final notice of this season's promenade concerts I must mention the organ playing of Mr. Auguste Wiegand, city organist of Sydney, Australia, who played Mendelssohn's D minor sonata, Bach's toccata and fugue in D minor, and Jules Grison's Communion in F in a masterly man-ner, on Friday evening, October 9. Mr. Wiegand's registration and manipulation of the Queen's Hall organ were remarkably good for a stranger unaccustomed to the in-strument. The promenade concerts will be continued every Saturday evening till spring. The first of the new series was inaugurated with much enthusiasm last Saturday, and was for Mr. Robert Newman's benefit.

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This same enterprising manager started his Sunday or-chestral concerts on October 4, under Signor Randegger's conducting. These will continue all winter. With the Lamourenx and other orchestral concerts that he manages he will give over 150 of these entertainments during this current year, a decided step toward a permanent orchestra.

SHEFFIELD MUSICAL FESTIVAL

The spirit of progress in music that is manifesting itself in every direction in England finds adequate expression Sheffield through the organization of a festival that starts an auspicious career with its first meeting on Tues day and Wednesday. We are so accustomed in England to look for small beginnings and a gradual growth that it seems almost incredible that so important a music meeting as a festival should be thoroughly well organized from its inception.

We do not have to look far for the raison d'être of this addition to these important music meetings. All who were fortunate enough to hear the chorus of Yorkshire voices, so well drilled, saw at once the necessary founda-tion for a festival second to none. Nor were the volume and quality of tone the only justification, for their render-ing of the choruses set for them was characterized by an intelligent appreciation of the text and that finish in phrasing and nuance which indicates talent of the very best for choral purposes.

The moving spirits of the town thought, with their known resources, that the time was ripe for the organization of a festival. But to test the public interest a performance of Elijah was given last year, freed from all fostering influences. The success indicated ample support for the present undertaking, and the necessary organization was immediately effected. So ably have they carried out their work that the vast machine moved

as though it had been running smoothly for years. Sir Joseph Barnby was first selected for their conductor, but after his death Mr. August Manns was asked to accept the directing of these forces, which he has done with the





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best results. He brought with him forty-four members of his Crystal Palace Orchestra, and nineteen local musicians co-operate to make a band of sixty-three performers. chorus is made up of eighty-nine sopranos, seventy-eight contraltos, seventy-three tenors and seventy-six basses, 314 in all. The soloists were Mmes. Ella Russell, Medora Henson, Ada Crossley and Burrell; Messrs. Ben Davies, Herbert Grover, Arthur Barlow, Plunket Greene, David Bispham and Santley. Mr. J. W. Phillips is organist, and Dr. H. Coward chorus master.

No better work than The Elijah could have been selected to open the festival. The committee, too, had been especially fortunate in their principals. Miss Ella Russell gave a portrayal of the widow's part that met with warm approval. Both in the duet with Elijah and in Hear Israel, her glorious voice and thoroughly consistent interpretation made her work most impressive. Of Mr. Santley in this part, so much associated with his name we need only say that in Lord God of Abraham and Is Not His Word Like a Fire? he distinguished himself as of old. Miss Ada Crossley made a distinct success as a festival débutante. Her rich, sympathetic voice was very impressive in O, Rest in the Lord, and to the music of fezebel she imparted due bitterness and scorn. The tenor music was given with much power by Mr. Herbert Grover. The work of the chorus was so uniformly good that special reference to the familiar numbers is not called for here. We may add that the enthusiasm of the audience, which filled the Albert Hall, was worthy the reputation of the Yorkshire people

Tuesday evening the program included Sir Arthur Sullivan's Golden Legend, and in the second part Grieg's overture In Autumn; the duet from the second act of the Flying Dutchman, sung by Mme. Henson and Mr. Bispham; a double chorus, The Word of the Lord Giveth Life, from Dr. Coward's cantata, The King's Error, conducted by the composer, and Beethoven's Pastoral Symphony. choius took up Dr. Coward's work with spirit, and the public evidently were well pleased with it. There is little to be gained by going into detail over the performance of the Golden Legend. The same high standard was reached as at the morning performance. The principals were Mme. Medora Henson, Miss Ada Crossley, Mr. Ben Davies, Mr. Arthur Barlow and Mr. David Bispham. All

worked with a will and the very best results ensued.

The success that had attended the performers on the opening day of the first Sheffield Musical Festival was sustained on Wednesday. The attendance in the morning was not quite as large, but the audience greeted Dr. Parry with enthusiasm when he mounted the platform to conduct his Job, after the orchestra had played Sterndale Bennett's overture, Paradise and the Peri. Mr. Plunket Greene, who created the title rôle, was again impressive in the part, portraying the passion, suffering and despair of the patriarch with wonderful vividness. Herbert Grover gave a vigorous rendering of the part of Satan, Mr. Arthur Barlow sang the part of the Narrator and Master Sterndale Bennett that of the Shepherd Boy. At the close Dr. Parry and his forces received quite an The miscellaneous part of the program included ovation. Elizabeth's prayer, from Tannhäuser, by Miss Ella Rus sell, sung with much emotional feeling. The orchestral numbers included Dvorák's New World symphony, Saint-The orchestral Saëns' symphonic poem, Le Rouet d'Omphale, and Händel's organ concerto No. 2, in B flat, the solo being beautifully played by Mr. J. W. Phillip, organist of the festival. Berlioz's Faust formed the program that evening, the principal vocalists being Miss Ella Russell as Marguerite, Mr. Ben Davies as Faust, Mr. Santley as Mephistopheles, and Mr. Barlow as Brander. Mr. Manns conducted, and the performance proved a worthy one to terminate the first meeting of a festival that has taken up its position in the very front rank.

THE COLONNE ORCHESTRA.

With such foul weather as the clerk saw fit to send us this week it is not surprising that the audiences have not been large who greeted M. Edouard Colonne on the occasion of his first London visit. But even if the rain bad been over and gone, and the time of the singing of birds had come, we doubt if any but an old-established London favorite conductor could have charmed a great multitude into the Queen's Hall without the magic of

Wagner's, or the might of Beethoven's, music on his pro-Mendelssohn's Reformation Symphony, which gram. was the most important number of Monday night's concert, can hardly be called a popular work in the sense that Beethoven's C minor symphony is. Yet those who heard the superb reading this score received at this concert cannot but cherish a very high opinion of the art and skill of this orchestra and its famous conductor. This same delicacy of nuance and perfection of detail and ensemble were, of course, to be found in the entire program; but the other items were not so interesting from the musician's point of view, being for the most part selections and arrangements of operatic excerpts. It is in purely symphonic works that the French school is weak. The brilliant and extended list of French opera composers has no symphonic counterpart.

The exquisite charm which M. Baretti, the leading 'cellist of the orchestra, infused into the dainty Jocelyn Berceuse of Godard made one forget that this little gem was more suitable for a chamber concert, and that while it was being played a splendid orchestra, which had been brought at great expense from Paris, was doing nothing but a very simple accompaniment. M. Charpentier's Sur les Cimes is more clever and interesting than rousing or charming. We fear that Massenet's Hérodiade will not become popular in England. It is somewhat tedious and lacking in that brightness which make French art so delightful. M. Colonne has achieved fame as a champion of Berlioz, and we therefore expected a sympathetic and intelligent rendering of the Faust selections. Nor were we disappointed in the almost flawless performance. The sharpness of the F sharp harmonic of the first harp in the last few bars of the Valse des Sylphes jarred a little on sensitive ears. tone of the orchestra on the whole was a little too nasal and hard to us who have been accustomed to the more mellow sound of the Italian violins of our London orchestras.

Mile. Marcella Pregi, the well-known concert singer of Paris, sang the Air de Salomé, from Hérodiade, and selections from Berlioz's Faust. She is a soprano with a pleasing voice, which she uses with perfect art. Her words were carefully enunciated, and every syllable was heard in all parts of the hall, not so much from the size of her tone as from its purity.

At the second concert, on Wednesday night, compo tions by the French school were brought forward, and M. Colonne's forces shown at their best in music that they

interpreted with peculiar charm.

I must mention the brilliancy of Mr. Mark Hambourg's erformance of Schütt's new F minor concerto. Hambourg's certainty of technic, warmth of feeling and dash carried his audience away. The enthusiasm did not diminish until an extra number had been played as a The concerto is not likely to become popular, how-It is not a very attractive work to the general hearer, but doubtless has many beauties that would be Herr Schütt does not posfound in studying the score. sess the distinguishing gift of individuality. His music frequently sounds like something else, or at least like one in particular. The score is decidedly clever, ortheless. The orchestra kept well with the soloist, nevertheless. notwithstanding the many difficulties of the work, but on the whole the accompaniment was too loud. But then the work is rather heavily scored.

Owing to pressure of work I have to report the third concert, which took place last night, in my next letter. The pièce de résistance was parts of Act II. in Samson et Delila. The vocalists were Mrs. Katherine Fisk, who was too nervous to do herself credit, and Mr. Vergnet, from the Paris Opéra. The last concert is this afternoon.

F. V. ATWATER.

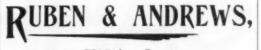
The Avondale of Cincinnati.-The Avondale Choral Society, of Cincinnati, held its initial meeting of the sea recently at Wurlitzer's, under the direction of Mrs. Jenny There was a full attendance of the members Busk Dodge. some thirty ladies being present. The first concert will be given at the end of November, when the program of the last concert of the past season will be repeated. Schu-mann's number from Paradise and the Peri, for women's voices, will be presented. The society has some excellent voice material, and artistic results may be expected. Mrs. Busk Dodge is a gifted singer and musician.

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OFFICE THE MUSICAL COURIER, 539 FULTON STREET, BROOKLYN, October 31, 1896

THE subject of a new music hall is causing a good deal of comment. It is brought up more prominently just now owing to the enormous crowd brought out by the Seidl concert. Some plan is on the tapis; what it is no one save those directly interested has any knowl-edge of. Perhaps by next week I may be in possession of more facts in the case. So far several affairs that have occurred have elicited the remark, "Hall not large enough to hold the people." This is ominous of some thing, and that something is that the music lovers are growing so numerous as to demand more room, with coustics to match.

The Arion Hall was not large enough to hold the people who came to hear the Harmony Glee Club concert last This club has accomplished an immense amount of work in a comparatively short time. September 11, 1894, fourteen men formed a temporary organization. One month later a permanent society was formed, with the following officers: William Rauth, president; George Kasche, vice-president; George J. Kauth, secretary; Edwin Bruckheimer, financial secretary; Walter S. Darling, treasurer; John Walg, librarian; Mathew Dillon, sergeant-at-arms. Most of the offices are still filled by the same gentlemen. At the present time the club numbers over 130. At the recent concert, under the manage ment and direction of Mr. George A. Meier, a novelty which seemed to take the audience by storm was a chorus of eighty children between the ages of seven and fourteen, which showed magnificent training. The orchestral The orchestral music, under the direction of Prof. Julius Weiser, was very enjoyable.

A preliminary meeting of sixteen members from the Oriole, Harmony and Arion glee clubs of Brooklyn was held to discuss the possibility and advisability of organizing a society on the same plan as the German Saengerbund, for the advancement of English music. Mr. Jerbie, of the Oriole Glee Club, was selected as temporary chairman, and Augustus Gundlach, of the Arion, as temporary The delegates from the different clubs were as secretary. follows: Mr. Terry, president; C. Wallman, C. Julig, J. Kuntz and A. Utecht, from the Oriole Glee Club, of eighty-eight members; William Rauth, president; E. Bruckheimer, Casper Harvel, Mathew Dillon, M. Dietz, from the Harmony Glee Club, of 180 members; Adolphus Boyd, president: Fred. Balz, Albert Seele, Fred. Hedzinger, J. J. Miller and August Gundlach from the Arion Glee Club, of fifty members. They have taken no definite plan of action as yet, as they are waiting to hear from the clubs of New York and vicinity. They extend a hearty invitation to all those interested to met with them on Novmber 8 at the rooms of the Harmony Glee Club, 157 Ewen street, at 3 P. M.

After the Seidl concert of last week a few guests epaired to the hospitable home of Col. and Mrs. H. T. Chapman, in response to an invitation to meet Mr. Mrs. Anton Seidl and Mr. Emil Fischer. formal "conversazione" and an elaborate menu were the order of the evening. Those present were Mr. and Kalterborn, Mr. Schradieck, Mr. August Walther, Mr. Chas. Skinner, Mr. Baumann, Mr. Beyer-Hané, Mr. Genung, Mr. Albert Mildenberg, Mr. Graham Reed, Miss Sallie Scales, Mr. and Mrs. Henry T. Chapman, Jr., and Mr. Fred. A. Chapman. That wit and compliments flew is a foregone conclusion.

In answer to invitations issued the studio of Mr. Albert nberg was converted into a small sized concert hall last Wednesday afternoon, where those favored enjoyed an exquisite parlor program given by Messrs. Albert Milden-



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berg and Abraham Reed. These gentlemen as entertainers need yield the palm to none. Whether in parlor or in concert hall Mr. Mildenberg's work is artistic, the strength and power of the heavy work throwing into bold relief the delicacy of his poetic tendency. With Miss Josephine Mildenberg he gave Mozart's Allegro and Andante, for two pianos, with faultless effect. Mozart is like a beautiful nude in art, there is no drapery to hide defects, so that if the defect is there it is there aggressively. It may perhaps be the greatest compliment to Mr. and Miss Mildenberg to say that this was the number which elicited the greatest amount of praise, notwithstanding the many well-known favorites that were rendered so tastefully. Mr. Graham Reed has a rich, luscious baritone, and as a ballad singer is ideal. On the whole this was an extremely enjoyable affair.

Among the guests were

Among the guests were:

Col. and Mrs. H. T. Chapman, Mrs. Thomas Goodrich, Mrs. C. W. Wheeler, Mrs. E. A. Dodge, Miss Mary Hunter, Mrs. J. W. Lumsden, Mrs. Jarvis S. Wight, Mrs. Chas. H. de Szigethy, Misses Giberson, Burtis, May Henderson, Meta Rodan, Madeline Coverly, Ethel Powell, the Misses Campbell, Mrs. H. L. O'Brien, Mrs. George Clarendon, Mrs. F. Henderson, Mrs. E. A. Gray, Mrs. L. Cunningham, Mrs. E. Kalterborn, Mrs. B. B. Mosher, Mrs. L. T. Powell, Mrs. Wm. Reed, Mrs. Sterry, Miss Stranahan, Mrs. E. A. Gray, Mrs. Alice Jackson, Dr. and Mrs. Sumner Elebah, Mr. R. G. Jaffrey, Mrs. E. W. Bliss, Mr. and Mrs. Henry E. Chapman, Mrs. Anna Mooney Burch, Mr. and Mrs. Jamin, Miss Littlejohn, Rev. W. P. Bird, Mr. Robert Chapman, Mr. Hiram Hunt, E. T. Bauer, Col. and Mrs. S. H. Mildenberg.

The Holy Trinity Church will give musical services on the first Sunday of every month, beginning in November,

the first Sunday of every month, beginning in November, when they will give Dudley Buck's Triumph of the King. The regular evening service has been changed to 4:30 in the afternoon. This choir consists of quartet and chorus of forty voices, under direction of Dudley Buck.

The soloists are Mrs. E. J. Grant, Mrs. Mathilde Hallam, Charles Stuart Phillips and Henry S. Brown. The Brooklyn Saengerbund, with Herr Louis Koemmenich as director, will give an interesting concert in November. This active club has a membership of fiftyfive female and sixty male voices, fitted to undertake imposing and important works. This concert will occur at the Montauk Theatre. The soloists will be Miss Hilde-gard Hoffman, of Brooklyn, soprano, and Miss Louise Daniker, of New Haven, contralto, and the program will include some highly interesting numbers, the most prominent of which is an orchestral selection from Die Königskinder, by Humperdinck, performed for the first time in America, concerning which Mr. Koemmenich showed me an interesting letter from Humperdinck congratulating him upon his enterprise. A large orchestral and choral number from the cantata Die Glöcke, of Carl Venth, which is still in manuscript, also figures on the program. The orchestra will be composed of members of the Metro-

The first musical affair of the Brooklyn Institute occurred last Wednesday evening, with success that was flattering to those interested. Association Hall was filled completely with an audience prepared to enjoy the excellence of the program accorded them. The soloists were Miss Eleanor Meredith, Miss Geraldine Morgan and Mr. Max Heinrich. Mr. Jacques Friedberger was the accompanist. Miss Meredith gave two groups of songs:

		 4.0
Träume	 	 Wagne
'Twas April	 	 Nevii
Nocturne	 	
And		
Elegie	 	 Massene

Especially in the last number did Miss Meredith delight her audience, who demanded a reappearance, which she, however, denied them. Miss Morgan's violin numbers were Reverie, by Vieuxtemps, and Sarasate's Zigeuner-weisen, for which she gained an enthusiastic encore. We all have hobbies, and one of my fondled, petted ones con-cerning the study of music is that after one has passed successfully through the different phases of study, which

includes technic, phrasing, &c., the broadest school lies before the student. Perhaps it lies invitingly, perhaps it may be repulsive, but the name of that school is Life ociety, mind you, not ladies and gentlemen, but peo ple, the heartbeats of the masses that love, hate, enjoy suffer in a human, characteristic way, without the stultifying effects of social customs. In hearing Miss Morgan's interpretation of that passionate, throbbing thing of Sarasate's I was more than ever of this impression, and I felt that no teacher in the world could have accomplished for her what a visit to a wild, almost barbarous gypsy camp could have done. It might have revealed to her the meaning of hot blood and abandon, it might have shown her the difference between life as agreeable and life as passionate. However, I am glad she played an encore; it showed me the possibilities of her work in other lines, although often she makes her violin sob too much, a sort of sueprfluity of the portamento.

Mr. Max Heinrich gave three groups of songs. Had he given twelve he would have held his audience as securely as one can be held. Upon entering the hall, where he was already singing, I noticed with displeasure that he was playing his own accompaniment, but it did not take me long to realize that Mr. Heinrich was doing more for music than posing as a virtuoso of song. He was giving a recital in the true sense; he was interpreting, and how de-lightful it was. I never knew a singer in my life whose thought, sotto voce, was not "will that accompanist follow or push me through my continuous desire to sing ad libitum," and the accompanist (who has my sympathy) is wondering with a tremulous agitato in his mind, "What on earth is she going to do next." But here was perfect ease to the singer and to the hearer.

After the Erl King, where the accompaniment, that

renowned difficulty, did not detract one iota from the vocal power, Mr. Heinrich stepped from the platform of a great singer to that of a great artist.

His numbers, to many of which he was compelled to grant encores, were the following:

Am Meer .. I'm Wearin' Awa' ... EMILIE FRANCES BAUER.

The Living Issue.

Editors The Musical Courier

T hardly seems to me that enough of the praise due to your Paris correspondent for the persistent and interesting way in which she has shown up much of the humbug and worse connected with the mania for Euro pean study, especially of vocal music, has appeared in your columns. Frequently in glancing over the various musical papers that come to my desk have I seen commendatory allusions to these particular articles, and personally I should like Miss Thomas to know of the wide commendation that her words have evoked; but it seems to me that she has hardly exhausted the subject or done justice to the corresponding humbuggery connected with the study of the piano, possibly because piano students as a rule seek teachers in the cities of Germany, where they are out of your Parisian correspondent's field. Mr. Floersheim's letter and Mr. Huneker's contribution to the current ssue are effective and welcome words along that line.

I was very forcibly struck recently by the rapturous words of a young lady correspondent of one of our muwith regard to the teaching of a certain enormously famous European piano teacher of to-day. It was perfectly evident from her description of the lesson given and the criticism offered that a halo of humbug xisted in the room of the famous master which he took little pains to dissipate, but of which the young lady herwas apparently blissfully unconscious

The idea that the effect produced is nothing, but that the way in which it is produced is everything, and that months and even years can be wisely expended in learning how to accomplish in a different technical manner the identical musical expression and interpretation of which the student was fully capable before going to the new and widely known teacher, is one that should be dissipated as quickly as possible. We have put altogether too much stress upon technic, we have criticised our pupils and concert artists too much on the score of their way of doing things, and have given too little attention to the signifi-cance and beauty of the compositions that they have performed. It is undoubtedly owing to the tendency to magnify technic that we have such a small repertory offered to us, each new pianist desiring to display his skill in overcoming difficulties that are well known to the audience through the presentation of other performers, instead of having an ambition to extend the range of music with which the audience is familiar.

It has been demonstrated repeatedly that everything requisite for the most perfect technical performance of the most elaborate and difficult works can be taught in the highest perfection in this country, and while there are undoubtedly advantages for certain lines of musical study offered in Europe, too often those advantages are over-looked by those who go to Germany for study, in their efforts to perfect their technic, or acquire the novel technical ideas of some teacher of whom they have heard. I have in mind at this moment a student of the most exalted talent who uniformly refused to attend a concert or to allow himself any other recreation, as he termed it, until he had accomplished his ten hours' piano practice and his four hours' work in composition. While his case may be extreme, there is no question that many others are making his mistake in putting into the background that which is really of the most vital importance in European musical study.

You cannot, it seems to me, put your columns to a better use than in making it evident to our American students that so long as they need to make special study in technic, the best place for them is right here at hom

HENRY G. HANCHETT.

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316 FIFTH AVENUE, NEW YORK, October 26, 1896

Hanchett.-Dr. Henry G. Hanchett, who has recently been appointed chairman of the program committee for the meeting of the Music Teachers' National Association in New York next summer, has arranged to give a course of Beethoven readings in Steinway Hall, beginning in January.

These readings, which have been given for two seasons in Brooklyn, have proved to be of marked interest and They consist of a recital of one of the sonatas, preceded by a very careful detailed analysis of the work along ome special line in each instance; that is to say, the mere formal analysis of the structure of the sonata affords subject matter for but one or two of the later readings, the earlier readings being preparatory, perhaps, to them, but very valuable in themselves independently.

For example, the rhythmical outlines and the handling of accentuation and other peculiarities of rhythm are the only subjects considered at one of the readings; another will be similarly restricted to various imitative devices made use of in the course of the sonata; a third will show made use of in the course of the sonata; a third will show those points which bind the different movements of the sonata into a single work; and other readings will take up other features and thus prepare for the understanding of the sonata form in its complete sense, when that is reached toward the close of the course.

The musical department of the Brooklyn Institute made use of a course of sixteen of these readings last winter, eleven of which were devoted to Beethoven. The course planned for Steinway Hall will consist of ten readings, all of which will be devoted to Beethoven.

Further particulars will be announced in due time.

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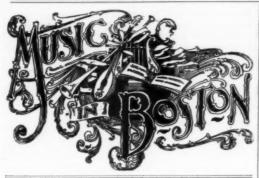
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MADAME CARRENO'S First Performance Philharmonic Society, New York, January 8, 1897.



BOSTON, Mass., October 30, 1896.

THE first concert of the twelfth season of the Kneisel Quartet was given in Kneisel Quartet was given in Association Hall the 26th. The program was as follows:

were published lately in Berlin. The one in A flat major was played by the Kneisel Quartet Monday evening for the first time in public. I understand that the one in G

major, op. 106, has not yet been played. Dvorák in this op. 105 writes as though he had never seen the Bowery, Spillville, Ia., or Mr. Krehbiel. There is no attempt at suggestion of negroes, American Indians or Creoles. There are no echoes of ballads heard by plantation hands passing by the house; no echoes of camp meeting tunes.

The quartet as a whole, although it was played reverentially and with great spirit by the admirable musicians, left no definite impression of strength or beauty. In the first movement an allegro appassionato with an adagio introduction, 'cello recitatives and responses thereto linger vaguely in the memory. The movement is not strong melodically, and the harmonic treatment seems occasionally strained without satisfactory result. The scherzo is frank and spontaneous. Dvorák shakes feet on Bohemian soil. In all respects this is the most striking of the movements, and apparently the one most truly musical. For the slow movement is conventional in its melodic expression, and it is diffuse. The finale reminds one of so many last movements, in which you hear the composer say, "Why do they insist on a finale? Well, I'll give them something lively, and the sooner it's over the better for everybody." the better for everybody.

These are only impressions. But the circumstances attending the first performance were propitious. The piece was well placed on the program. The charming quartet of Haydn, played with a display of the finest art, had lured the mind to agreeable expectation. The audience was large and very friendly. I was not suffering from organic disease or external irritation. I had dined well, but not too well. And the quartet as a whole seemed dull.

No doubt Mendelssohn's octet is a striking instance of

precocity. The youth of the composer may yet be the chief excuse for playing this piece. The first movement is spun out with the exuberance and inexperience of youth, and the priggishness of the mature Mendelssohn is hinted at strongly in the second. The scherzo is another matter. It foretells the peculiar grace and delicacy of the overture to Midsummer Night's Dream.

Messrs. Krafft, Ondricek, Zach and Schulz assisted the Kneisel Quartet. The second concert will be given November 23. . . .

Fired by the eulogy of the rapt "Raconteur," I went to the Bowdoin Square Theatre the 27th to see Maggie Cline in On Broadway.

The RACONTEUR has so thoroughly exhausted the Celtic characteristics of her art that I am almost at a loss what to say. I wonder if anybody could exhaust Miss Cline.

Truly is she a heroic figure. She would fight to-day for Kathaleen Ny-Houlahan, but she is too full of life to wish to share the grave of Sarsfield.

What chance has Mr. Cornelius Kerr, the rival contractor, with her? "Agus ni riabh faghail cleasda aige da bhfaicleach se Dia nan," which, being interpreted, means, "He had no chance of life if the Lord God himself stood by," concerning which Mangan says, "This is one of those peculiarly powerful forms of expression to which I find no parallel except in the Arabic language."

All young men and maidens eager to become dramatic in ultra modern opera should study the art of ngers Maggie Cline. Her breathing is not a merely local affair. She breathes defiance to the foe with her whole Junonian body. She does not fuss and fret about soft palate, or overtone methods, or tones too far back, or the glottis stroke. She opens her mouth, the spirit takes po of her, the mighty organ sounds the triumph of McCloskey. Her enunciation is a model of distinctness. She paints words as well as phrases. In answer to furious applause after the McCloskey epic, the supreme bard of Banba said with the honesty of a great soul, "You know it's a hard song. You really must excuse me." To have repeated the immortal tune would have been as ruthlessly inartistic as for Brünnhilde to repeat her suttee act.

And yet this goddess of battle is eminently womanly

when she does not see all things red. Generous, clean, sympathetic, intensely human is her performance. A woman worthy to have danced gigantically with the Mul-

ligan of Ballymulligan at Mrs. Perkins' Ball. Do you remember Thackeray's description of the unfortunate Miss Little to whom fate has assigned THE MULLIGAN as a partner? "Like the pavid kid in the talons of an eagle, that young creature trembled in his huge Milesian grasp. Disdaining the recognized form of dance, the Irish chieftain accommodated the music to the dance of his own green land, and performed a double shuffle jig, carrying Miss Little along with him. * * * The Mulligan, in the height of his enthusiasm, lunged out a kick which sent Miss Bunion howling; and concluded with a tremendous Hurroo!—a war cry which caused every Saxon heart to shudder and quail." Miss Cline should have been Mulligan's partner in that frenetic jig.

Most musical and like unto a strain of Boccherini is the

entrancing beauty of Miss Beatrice Morgan, an apparition of girlish grace.

f girlish grace. ** *

The narrator of musical life in Boston should not overlook the fact that Mr. George Fred Williams, welcom home by Popocrats at Faneuil Hall the 27th, began his address of thanks by singing America, in which he was assisted by the band and the audience. It is pleasant to know that even in the heart and passion of a political campaign Mr. Williams does not let a day pass without the practice of scales and exercises. I still entertain the hope of hearing him-after election-at a Symphony concert in Music Hall. I know of several who will vote against him, because they think his sitting in the gubernatorial office would be an irreparable loss to Art.

A symphony by Mrs. Beach will be played at the

Symphony concert to-morrow night.

Mrs. Beach is not the first woman to be thus honored in the music life of the world.

There was Mrs. Jeanne Louise Farrenc, 1804-1875. "If the crowd does not know her name," says Pougin, "the greatest artists have recognized it and awarded her their full esteem."

She wrote at least three symphonies. The first, in C minor, was played at a conservatory concert in Brussels, February 23, 1845, and at Paris, April 27 of the same year. The second, in D major, was played in Paris May 3, 1846. The third, in G minor, was played at one of the famous concerts of the Paris Conservatory, April 22, 1849. Praised by Schumann and by Joachim, who played gladly the first violin part in her Nonetto for violin, viola, 'cello, double bass, flute, oboe, clarinet, horn, bassoon, Paris, 1850, in Erard's Hall, she won this tribute from the hard-ened pedagogue Fétis, who said with reference to one of her symphonies: "She is the only one of her sex in Europe who without scholastic pedantry shows veritable knowledge combined with grace and taste."

Then there was Alice May Meadows White, born Smith, 1839-84. She wrote two symphonies, one of which, G major, was in manuscript at her death. The other, C minor, was played in London at a concert of the Musical Society in 1863, according to the obituary notice published in the Musical Times very early in 1885. I have looked over the music journals published in England in 1863, but I am not able to verify the date given and vouched for in the said notice

Nor do I believe that these musically gifted women have been the only women who composed symphonies.

There is a revival of Sullivan's operettas at the Castle Square Theatre. The Pirates of Penzance is on the stage this week, and the Mikado is to be given next week. I hear the manager will tempt Fate with a revival of the Princess Ida. Princess Ida.

Company, who imitated various musical instruments in a surprising manner. I wonder who was the first to indulge in such pranks for gain. There is the story of the imitator who was crushed by Agesilaus. Plutarch tells it. "An other time beinge desired to heare a man that natu-

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MAX ADLER, 240 Wabash Ave., Chicago, Ill. rally counterfeated the nightingalls voyce: he would not heare him, saying, I have oftentimes heard the nightingall it selfe."

In Edward Stirling's Old Drury Lane (1881) I found the other day a letter written to the author by a sexton at Stratford-on-Avon. The sexton had met Stirling in Shakespeare's churchyard, and told him that he was a French horn. "I travel with a menagerie up and down the country, blowing my inside out for 22 shillings a week I'll turn it up and go on the stage. Shakespeare did, and he went to the same school that I did."

Dear Sir—According to promise i rite and if you can do anything for me i am not afraid but what i can give you satisfaction. i can imitate the Cornet Saxhorn Clarinet Harp Violoncello etc. can sound four octaves sing old Jowler with imitations of the huntsmans horn hounds in full cry death sound at the distance i was with Offemans in the name of Herr Herlong two months left not likeing the party: took the lead in the first March song bass in the glees played second in the rest of the tunes i was born in the same street as the immortall Bard had hold of a deer in the same park that he stolen i's from the day after last Christmas have never been in London yet but thought i should have liked to have come with the deer if you can do anything for me you will oblige your humble servant

Sing Comic or sentimental.

Sing Comic or sentimental.

And yet he was not engaged by Mr. Stirling for Drury

How the authorities differ! I am reminded of this by the apparition of the gallant Colonel Mapleson in New York, and the name of Stirling. The latter says in the book above quoted, "James Mapleson is a noteworthy example of what a man may achieve with talent and industry. He had the tact to 'seize the tide before it ebbed. Originally in a very humble capacity in the orchestra of Drury Lane, by a chain of fortunate circumstances he becomes a master; his vocal advent, Alfonso in Masaniello. did not add to his fame. Count Florestine, in the Bohemian Girl, was his next attempt at the Princess'. "
Now, Mapleson in his Memoirs says he made his début

at Lodi as Carlo in Linda di Chamouni. He afterward sang at Verona the part of Manrico. He replaced there Bettini, who married a sister of Max Maretzek. The colonel learned the part in four days, "my final study being made in the diligence with no musical instrument to aid me except a tuning fork. * * * I made a sufficiently good impression at Verona to cause Signor Bettini, who on my arrival was seriously ill, to get perfectly well after I had made but two appearances." In 1854 the colonel gave a concert in London, with Clara Novello, Miss liolby, Mrs. Arabella Goddard, Sims Reeves and Formes, and he took part in it. Then his throat was attacked. The surgeon "deprived him of tonsils, uvula and voice." Not a word about Masaniello or The Bohemian Girl. Whose memory is at fault? PHILIP HALE.

Boston Music Notes.

BOSTON, Mass., October 30, 1896.

The Boston office of THE MUSICAL COURIER is constantly receiving inquiries about reliable accompanists. sponse to these inquiries attention is called to Carrie King Hunt, pianist and accompanist. Mrs. Hunt reads the most difficult music at sight, and has had experience in playing accompaniments for vocalists that guarantees her fitness for the work, and wherever the services of an accompanist are required, whether for instrumental or vocal soloists, concerted music or chorus work, she will be found a valuable and efficient musician. Mrs. Hunt's address is care MacCoy Music Company, 165 Tremont street, Boston, and all letters and telegrams will receive prompt attention.

Mr. Eliot Hubbard will be one of the soloists at the concert to be given November 25 at the Hotel Vendome in aid of St. Stephen's Church.

Mr. W. H. Clarke made a great hit on Wednesday evening as the Pirate King in the Pirates of Penzance, at the Castle Square Theatre. Mr. Clarke's voice is exactly suited to the music of the part, and he received an ovation for the well-known Pirate's Song, obliging him to take an encore. He was a most fierce looking pirate, and a deep bass voice certainly goes with the character.

Miss Anna Miller Wood has booked a number of engagements for the coming season. Last week Wednesday she sang in Milton, at the Club House, at a concert where Mr. Ricketson, Mr. Wulf Fries and the Messrs. Bennett participated. Miss Wood sang a group of Scotch and a group of French songs, accompanying herself.

Mr. Charles Albion Clarke, well known as a musician,

will give an exhibition of his water color sketches at his studio, November 4, 5, 6, 7, from 10 A. M. to 4 P. M.
The Virgil Practice Clavier gave three concerts during

the week at Brockton, Providence and Nashua, N. H. Miss Stella Newmark and Miss Florence Traub were the soloists. Mrs. Virgil was present and gave a ten minutes' talk upon the practical results obtained by the use of the Virgil method and practice clavier.

Applications from new pupils at the Copley Square School of Music have come in with such a rush that the classes are nearly all filled for the season.

Mrs. Kate Chittenden's lecture in the rooms of the Copley Square School this evening will attract a large audience. After the lecture an informal reception will be held.

The choir of the Central Church are to give the concert at Wellesley College on Monday evening, November 2. 'The program has been arranged with great care and is most interesting. This choir has a number of engagements and seems to be in great demand for concerts.

Miss Lillian Shattuck arrived home on Tuesday after an absence in Europe of four months.

The Apollo Club have issued a circular about their concerts, by which it will be seen that the four concerts take place on November 24, February 2, March 31 and May 5. Miss Gertrude May Stein and Herr Halir have been engaged as soloists for the first concert, and Mr. Evan Williams for the second. Other soloists will be engaged later and their names announced. Mr. Ivan Morawski is one of the music committee of this club.

A letter signed by many of the leading musicians teachers of the city has been addressed to Mr. Max Hirschfeld, director of the Castle Square Theatre orchestra, expressing the appreciation of his services in enlarging and broadening the musical tastes of the Boston public and suggesting a public testimonial. In response Mr. Hirschfeld says, in announcing the time, place and sub ject of the proposed concert:

"In looking through the records of the Händel and Haydn Society recently I noticed that although Rossini's 5 P. M.

Moses in Egypt had been given by its members nearly a half hundred times, it had not been sung for nearly thirty years. These facts have led me to choose this work for a performance at Music Hall on Sunday evening, November 29, and I trust that in making this decision I have merited the confidence you have shown in your most kind letter.

In the Superior Court, October 26, Eugene Tompkins, proprietor of the Boston Theatre, was fined \$100 by Gaskill, for giving a concert in his theatre Sunday, May 3, which was not a sacred concert or one given for a charit-able object. The concert was given by Sousa's Band.

The fourth series of Miss Orvis' concerts will be given in Chickering Hall on four consecutive Saturday mornings, beginning November 21. Three of the concerts will take the form of lecture recitals, among which will be an illustrated lecture by Louis C. Elson, upon the Child-hood of the Great Musicians; one by Miss Helen A. Brooks, upon the Old English Dances, fully illustrated by old dances, gigues, gavots, minuets, &c., and one by Miss Orvis on the Piano Sonata, and its development from the song and rondo. On December 12 there will e an especial performance for the children, at which Miss Inez Day will read the Christmas story of the Nut-cracker and the Mouseking, and Reinecke's music will performed by her pupils, and also two overtures for eight hands on two pianos.

Mr. Louis C. Elson will lecture before the Drexel Institute, at Philadelphia, as soon as the Lowell Institute course is finished. The audiences at the lectures which are given in Huntingon Hall are only limited by the seating capacity of the hall. During the lectures Fischer, Gruenzel, North, C. Behr, Davis, Strasser and Stewart

have assisted in showing the different instruments.

Mr. Albert E. Bradford, instructor of music in the Everett public schools, died Thursday. October 29. forty-three years old and unmarried. Mr. Bradford was born in Turner, Me., and belonged to a family identified with music. In his younger days he was a pupil of Dr. Mason, the first person to introduce music into the curriculum of the public schools. He received special attention from his master and was considered one of the best music teachers in the State. He went to Everett three years ago, and for the preceding nine or ten years taught nusic in the public schools of Hingham, Cohasset and neighboring towns. He was a cousin to Commander Bradford, of the United States Navy.

The funeral took place from Mr. Bradford's late residence, 9 School street, Saturday morning.

Mr. Edward Torpay, a well-known singer, died on Tuesday night in New Haven, Conn. Some years ago he traveled with the Wilbur Opera Company for a season. He afterward belonged to the Boston Ideals and the Emma Abbott and Duff opera companies. For the past year he had been a member of the Casino Opera Company, of San Francisco. He was forty years old.

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CHICAGO OFFICE THE MUSICAL COURIER, 1

THE pity of it! If one could only write and have the courage to write as one thinks. So thought I on Saturday night as I sat during the intermission at the Auditorium, meditating on the changes that had taken place during the past few months in what should have been our hope and pride musically—the Chicago Orchestra. Where was the old familiar, characteristic attack which had distinguished the orchestra during the years of Max Bendix's reign as concertmaster? Where the tone of the glorious instrument owned by Theodore Spiering? Where, again, Adolph Weidig, one of the soundest musicians in the city, and where several others almost as necessary to the life of this great organization? Where, oh, where? Again I say, oh, the pity of it! Out upon personal spite, snarling and bickering where art is concerned, and give us the orchestra of last year! After all, is there any art? It seems to me as if we here in Chicago have to be led like so many puppets on a string, and follow where the golden dollar and "sassiety" are seen. wrong, all wrong; the bait is the social light, not the glo-rious art. The basis of attraction is dross, nothing but dross, and the beauty of a symphony pales before the creation of a bonnet. That's how much weight artistically our orchestra possesses. Let him deny it who can. course I know there are many music loving people, but the majority contract the habit of going to the Chicago Orchestra concerts because the nabobs and nabobesses of our plutocracy are there on view. No, there is no real music here, or else such an insignificant, routine player as Ernest Wendel would never have been given the impor-tant position which Max Bendix had dignified personally and artistically. Indeed, he was the logical successor to Mr. Thomas, and wanting him the orchestra loses considerable assurance of its permanency. Supposing anything were to befall Mr. Thomas, who is there in Chicago could take his place? It would be either disband or Bendix.

I began to compare the present leader with the late concertmaster, and thought of the grand tone which the audience had always eagerly awaited in seasons gone by, and then to hear the present thin, piping performance, one so entirely wanting in decision, was disheartening in the extreme.

From a musical standpoint, the best music in the real sense of the word in Chicago to-day is that heard at the chamber concerts given by the Clayton F. Summy Com-

pany, for which the Spiering Quartet has been engaged. Lovers of the truly great master works can have their needs fully satisfied at the series of 1896-7, which was inaugurated on Tuesday. The concerts tract all the edul to the society element, but they must attract all the educated musical people who prefer good workmanship to glittering superficiality.

The Spiering Quartet undoubtedly did some of the best ensemble playing I have heard in Chicago. There was a refinement and delicacy of expression, and at the same time splendid tone work, seldom experienced. The program opened with Beethoven's quartet in E minor, op. 50. At once it could be seen how much this quartet of players, comprising Theodore Spiering, Adolph Weidig, Otto Roehrborn and Herman Diestel, had gained since last Extensive practice and incessant study have made them well in touch with their subject. The second of the three numbers was Saint-Saëns' trio for piano, violin and 'cello, with Walter Spry at the piano. 'The last selection I did not care for particularly, the quartet by Hozengerberg. It is commonplace in design and conven tional in treatment, with a suggestion of heaviness through the entire work. The third movement is the brightest, the motive being well defined and elaborated, but this the only one of the four to give each instrument any opportunity. However, the Spiering Quartet did excellent jus tice to the composition.

Apart from the Spiering Quartet, the concert memorable for the introduction of a new pianist, Walter Spry. Pianists grow apace, they are thick as weeds, and few are worth really more than passing mention, for such artistic playing as Mr. Spry's is unfortunately too rare. His playing was technically flawless, and with finish and breadth. I do not know when I have heard a young pianist give me so much pleasure, such neat, clean, and at the same time scholarly and brilliant playing. It was the work of an artist, and from which many of our younger players might well take a lesson. No straining after artificial effect, every phrase was honest and true and glowing with tone color. I was specially impressed with Mr. Spry's ability to keep entirely in touch with the other instruments without making the piano dominant to the disadvantage of the 'cello and violin. It was an example of ensemble playing to which, unhappily, we are not often treated. Musicians and critics praise Mr. Spry, whose playing surprised and delighted even his friends, who knew the good work of which he was capable. There should be a big future for Walter Spry, judging from his performance of Saint-Saëns' trio, with its exceeding difficulties and intricacies. Altogether these concerts will act as an educator. Here in Chicago we are but of few years' growth, and such music as heard on Tuesday must have an influence toward the higher development of the city's musical art here.

I see in a paper a letter from an excited parent regarding the supreme benefit derived from contact with Leschetizky. I know several pianists in this city who do not speak in terms of unalloyed reverence of his great mogulship. On the contrary, more than one has ex-pressed an opinion that time and money were wasted in mogulship.

Mrs. Luella Clark Emery gave a musicale on Monday

night in honor of Miss Nina Bertini Humphrys, who is ere on a visit and taking a well deserved rest before returning to New York and work. The pretty studios were crowded in anticipation of some good singing, and it is not often that we hear on the same occasion three such excel-lent vocalists as Mme. Ragna Linné, Mrs. Genevieve Clarke Wilson and Miss Bertini Humphrys, who all contrib-uted to the program. Mme. Linné was in splendid voice and sang A Night Song (Victor Harris) with power and sweetness. She is a fine artist, heard far too seldom. Mrs. Clarke Wilson gave the pleasure always expected of her, and Miss Nina Bertini Humphrys sang in her captivating way so well known to Carl Rosa opera audiences. Miss Grace Ensminger showed considerable improvement in her violin playing since I last heard her, and Misses Sibyl Sammis and Carter gave evidence of good study. Of course Mrs. Luella Clark Emery accompanied in such a manner as might be expected from her.

* * * Max Bendix plays the following program Friday in Pittsburgh:

Max Bendix will be the instrumental soloist, app at the first concert given by the Mendelssohn Club De-cember 8. I am glad to see that the management has accepted my suggestion as to home artists. The Mendelssohn Club is such an artistic organization that it cannot afford to be wrong in its policy. Certainly it is a move in the right direction when the appearance of such an artist as Max Bendix is assured. He plays in Pittsburgh October 30, South Bend November 21, Standard Club, Chicago, November 25, and gives a recital in Steinway Hall in December. Immediately upon his return from South Bend seven Bendix pupils will also give a recital, for he has some exceptionally talented violinists studying with him.

Mrs. Genevieve Clark Wilson gave a song recital at Mrs. Hess-Burr's studios on Wednesday. The program was interesting, and of course beautifully interpreted. English, French, German and Italian music were all represented, Mrs. Wilson singing ten numbers. I liked especially the aria from Der Freischütz, Schumann's Widmung, and the Throstle, by Maude Valerie White. There is a culture, a refinement and finish about Mrs. Wilson's singing that impresses one so differently from many other vocalists. The charm about her manner always reminds

> a soul So full of summer warmth, so glad, So healthy, round and clear and whole. . . .

I read a letter in this week's Musical Courier from lignor Vittorio Carpi reflecting upon Mrs. Hess-Burr and claiming she did not number among her pupils Miss May P. Thompson, who, by the way, is a most promising young singer. Now, Mrs. Burr's reputation is too high, she is too well respected and liked for any statement to injure her, but still it is only just to reiterate that Miss Thompson is studying with her, and will continue to do so.

William H. Sherwood plays the Schumann quintet at



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SIEVEKING'S reappearance at Boston with the Symphony Orchestra won a renewal of previous triumphs. . . .

"As stormy recalls as any artist has received at these concerts." - Boston Herald, October 25. BEN WOOLF.

"Mr. Sieveking's exhibition of strength and brilliancy was rewarded liberally by the long continued and hearty applause of the audience."—*Boston Journal*, October 25, 1896. Philip Hale.

"Mr. SIEVEKING was given a splendid ovation at the close."-

"SIEVEKING was recalled again and again at the close of the meerto."-- Boston Globe, October 25, 1896.

"Mr. Sieveking was recalled repeatedly and with great armth."- Boston Courier, October 25, 1896.

"His work is sound, honest work, and back of the all-sufficing technique is the brain of the thinker and the soul of the artist."

—Boston Gasette, October 28, 1896. PHILIP WOOLF.

FOR TERMS, DATES, ETC., ADDRESS

The Wolfsohn Musical Bureau,

131 EAST 17th STREET,

NEW YORK.

the third in the series of chamber concerts. December 19. The other pianists engaged are Arne Oldberg, Mrs. Lapham, Ella Dahl and Richard Breening.

The Liebling Amateurs have reorganized for the seaon, and will soon resume their meetings.

Brooke and his Chicago Marine Band are home after playing a summer engagement in Philadelphia, and for the Pittsburgh Exposition, and concerts in about fifty This is the first time that any band located outside of New York has ever been employed to fill such engagements, which shows that Chicago is making progress in the line of military music, and reflects more or less credit on the manager, Mr. Howard Pew, who was formerly with Mr. Gilmore for a number of years. He is well known among managers all over America, and his indorsement of any organization has its weight, while Brooke always more than carries out his promises. He has selected the Columbia, the largest theatre in Chicago, for the series of home concerts this season, and for the opening, November 8, Conductor Brooke has arranged the following program, which indicates the popular caste to be given to the concerts all winter:

(Dedicated to the U. S. Marine Corps, Washington, D. C.)
Overture, FestivalLortzing
Waltz from The Wizard of the Nile
Mosaic from La CigaleAudran
Grand Potpourri on the works of Paderewski
Solo for mezzo-soprano, Page's Aria from The Hugue-
notsMeyerbeer
Miss Sibyl Sammis.
Polka caprice, The Water MillTilliard
The Cycle Queen Two-Step (first time)Brooke
(Respectfully dedicated to the cycling ladies of the world.)
Czardas, Last LoveBraham
Fantasia pastorale, Shepherds' Life in the Alps
Mr. I Ctom the Employ toullist who wisite America

Fanfare Militaire, March of the Marines..... Br

Mr. Leo Stern, the English 'cellist, who visits America this spring, is touring England, Scotland and Wales, in concert, with Mme. Adeline Patti, before enormous audiences most enthusiastic in character.

Mrs. May Phœnix Cameron is to sing The Messiah in Des Moines in December, and is to sing Isaiah in Minneapolis in January

Mr. George Hamlin sings in Samson and Delilah, in Providence, November 20, instead of November 17.

Miss Jennie Osborn, Mrs. May Phænix Cameron, Mr. Fred W. Carberry and Mr. Charles W. Clark sing The Messiah in Des Moines in December.

Miss Villa Whitney White has returned from Europe and will open her season with a recital before the Amateur Musical Club November 5. Miss Dillingham will ompany her, as usual.

Mile. Alice Verlet makes her Eastern debut with the New York Symphony Orchestra, under the direction of Mr. Walter Damrosch, November 1, in Carnegie Hall, New York.

Mr. Frederick W. Carberry is to sing in Des Moines in The Messiali in December, and in the oratorio of Isaiah in Minneapolis in January.

At a musical given in Kenwood last Thursday I was much struck by the excellent singing of a young basso cantante, Mr. B. Phillips, who will make a bid for public favor in the near future. He has a really fine voice, of capital range, and sings with expression and much intelli-He interpreted several songs with great success

Schumann's Two Grenadiers receiving far better treat ment than is expected of the average singer. has good dramatic power, as was shown by two recita-tions which he gave with telling effect. If he has as much capacity for work as he has ability there should be an estimable career for him. The same evening I heard Mrs. Robert Rae, a dramatic soprano with strong musical temperament. Although an amateur, she can still give many professionals hints in the matter of operatic aria. She sang Robert, toi que j'aime, and Haydn's My Mother Bids Me Bind My Hair, two selections so entirely opposite in character as to demonstrate her versatility and artistic capabilities. Had Mrs. Rae's circumstances been different, unquestionably she would have made a name for herself in the musical world. FLORENCE FRENCH.

Concert Direction.

A LL first-class artists' tours conducted and single bookings made in Deterior specialty of booking pre-eminent bands and selling dates. Anything in the shape of conducting concerts and musi-cales in Detroit attended to. The only concert bureau in the city which is well advertised in several amusement papers. Managers of artists are requested to write, letting me know their talent, and those of lecture and concert courses are requested to correspond for terms for my artists, dates, &c. Address John C. Young, Jr., 95 Pitcher street, Detroit, Mich.

Aldis J. Gery.-Mr. Aldis J. Gery, the Autoharp virtuoso, and Mr. Hermansen, the violinist, furnished so very interesting music at a large banquet tendered to Congressman Stewart, of Rutherford, N. J., on Wednesday evening, the 28th ult.

Pianos for Musicians-For sale a parlor grand piano, used one year, made by a well-known, high grade New York piano manufacturer. Also a new Boston upright piano with a special device of great service to vocalists or students or teachers. Address The Musical Courier.

Julie Wyman Singing .- Mr. H. L. Brainard gave a piano recital at Unity Hall, Hartford, Conn., on Thursday night, and the outer leaf of the program simply stated that "Julie Wyman will sing." She did sing gloriously, as several accounts from Hartford report it.

Mr. Brainard played a novel program, works by Howard Brockway, Ethelbert Nevin, E. A. MacDowell, the E minor sonata of Grieg and Allegro Scherzando by Pierné, the intermezzo of the op. 117 by Brahms and a bit by Sinding.

Mrs. Wyman sang groups of songs by Mrs. Gaynor that vere redemanded, which was also the case with Guy d'Hardelot's Chanson de Ma Mie. The other songs were by Brainard, MacDowell, Ethelbert Nevin, Augusta Holmès and Frank E. Sawyer. The human voice never was heard with greater delight in Hartford than on Thursday night at this particular concert.

On Sunday afternoon Mrs. Wyman sang at Mr. B. F. Lang's in Boston, the afternoon having been especially set apart for that purpose. On November 8 she sings Edgar Stillman Kelley's Israfel, with orchestra under Damrosch, Mrs. Wyman teaches singers in French and English

William H. Rieger.

N the ranks of America's singers no name stands forth with more distinguished prominence and favor than that of the tenor, William H. Rieger. An artist of superb voice, rare musical intelligence, abundant feeling and dramatic power, William H. Rieger was from the very date of his début greeted and widely acknowledged as a leading tenor of his period in concert and oratorio in America. He was exactly the singer of whom the public stood in need, rich-voiced, commanding a large repertory, and always reliable. For these valuable reasons, extremely difficult to meet combined, Mr. Rieger has succeeded in holding with prominent success his position of concert and oratorio tenor in America longer than any other tenor who can be remembered.

To enter minutely into a description of the great beauty and value of Mr. Rieger's voice as an instrument, aside altogether from his finished development in the art of song, would be to repeat a tale made familiar to musicians and a music-loving public all over the States of America. Unlike many other successful artists Mr. Rieger was not called upon to make any slow climbing at the start. The splendid vigor and musical beauty of his voice, its immense range and apparently inexhaustible resources, to which were added a supreme ease and sympathetic intelli-gence in delivery, at once won for him from critics and public an unqualified praise on the highest plane. Mr. Rieger's work having always maintained its original remarkable standard, nothing but high commendation in criticism has since been associated with his name, and the fair, judicious analysis of the public press has made his reputation as a tenor a familiarly recognized household fact among the musical people of America

The quality of Mr. Rieger's voice is silvery and vibrant, the range is unusually wide and the quality throughout absolutely pure and even. In the abundance of its volume the impression is produced that the tenor's powers could never by any possibility be overtaxed. After the obvious strain displayed by many tenors to reach a certain spot in the upper register, a strain in which the audience is called on to participate, and which it well knows could not directly be compassed by the singer a second time, the superb se of Mr. Rieger's delivery is a genuine delight and rest hear. Full and musical up to the very top limit of its to hear. compass Mr. Rieger never needs to force his voice, but uses it even under the stress of powerful climax with admirable reserve and repose. In this way his dramatic effects are particularly telling and always purely musical, the color of the tone never becoming impaired by the pushing and forcing which so many tenors feel obliged to resort to in order to be heard as prominently as they desire.

A very busy season lies before Mr. Rieger this winter, as usual. Engagements are already booked according to cus-tom with the leading oratorio societies all over the country. In addition Mr. Rieger will be heard a good deal in con-cert work, his art as a purely lyric tenor being quite as great as in the singing of oratorio, with which the public is accustomed to associate him. He will travel with Nordica on her Southern tour during the month of November, and will also be heard in song recitals in the provinces and in New York

The fact that Mr. Rieger has filled leading tenor rôles in oratorio with the leading oratorio societies of America

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since his début has given basis to the idea that he is first and above all things, if not solely, an oratorio tenor. He most certainly is an oratorio tenor, and he is also a lyric tenor, and as an artist in concert or a singer of com-plete recitals is as delightfully satisfying and success-ful as he has ever proved in oratorio. His repertory ful as he has ever proved in oratorio. His repertory is extensive, the songs of all schools in all the prevailing languages being included. German Lieder, however, are his special preference, and these he sings with an intellectual sympathy and understanding not often encountered. Schubert, Schumann, Franz, Lassen and the rest of the lyric kindred have been faithfully studied by Mr. Rieger, aud their full artistic import been well absorbed. Hearing Mr. Rieger sing these German Lieder this season will be a satisfying pleasure to lovers of pure song both in New York and the provinces.

Because of Mr. Rieger's wealth of tone, large, broad style and general marked equipment, surprise has often sed that he did not enter the operatic field. Plenty of inducements have been held out to him to do so, but the tenor has found no reason to relinquish the concert platform, whereon he has met with such unremitting such From the day of his first appearance William H. Rieger burst into prominence—a prominence which he has always been able to maintain, because it was based in the first case on sterling merit and cultivation. All the concert and oratorio work he could possibly do, and more, was steadily offered him, so that no financial temptation lay for him in opera. His engagements have been enviable in America, and a tenor here with all the engagements he can possibly fill occupies a desirable position, upon which it might prove a doubtful step to turn his

During his visit to Europe with the Arion Society a fe years ago very attractive offers for opera were made Mr. Rieger, but engagements so important and so many awaited his return to America that he declined. Incident ally he has rejected various offers for opera since, always falling back on the fact that he enjoyed his concert work, and having the best and most of it there was to be had did not possess the same incentive for making experiments in new fields which influenced other artists.

Abbey, Schoeffel & Grau made Mr. Rieger the last proposition for opera which he took under serious consideration It was for opera for this season, but Mr. Rieger, after weighing matters, decided to adhere to his old plans, oratorio, concert and song recitals. The tenor's genial, refined and unaffected address wins him many friends, and the live intelligence of his manner shows plainly the musician to be trusted and the artist who could more quickly acquire a rôle than the average of his brethren when neces-

Socially as well as artistically William H. Rieger stands in high favor among a wide circle of music lovers and musicians. Simplicity, modesty and earnestness form the key to a character which has made for itself a foremost place in our current vocal history.

The press notices which have made William H. Rieger's name familiarly known over the length and breadth of the land, even to those who have never heard him sing, would fill of themselves many volumes. A few clippings, how ever, typical of their general character are here appended. The honors were fairly divided between Mme. Nordica and Mr. Rieger.—The Herald, New York City.

Mr. Wm. H. Rieger won green and fragrant laurels for the addrable singing last evening.—The Tribune, New York City.

Mr. Rieger, the king of tenors, has a voice of mellow quality wh om heard, and his mezzo voce is of superb loveliness .- The World, New York City.

Mr. Wm. H. Rieger's singing, both in respect of to on, left nothing to be wished for .- The Sun. New

eger was loudly encored and the audience showed their on of this remarkable and highly gifted artist.—*Times*,

York City.

Mr. Wm. H. Rieger's singing was an instrest style.—The Advertiser, New York City.

Mr. William R. Rieger is one of the best oratorio tenor the New York Oratorio Society has ever engaged, and his singing was espe-ially good last night.—The Press, New York City.

Mr. Rieger sang with the same inexhaustible volume and artistic g .- The Recorder, New York City.

Mr. Rieger, always reliable, sang excellently, with prodigal wealth of tone, great vibrancy and large, firmly sustained phrase. It would be hard to replace this tenor in oratorio. At his command he has such an abundance of tone that the supreme ease with which he can fill a building is a restful thing to listen to in itself. But Mr. Rieger has possessed himself thoroughly with oratorio methods, and delivers his phrases with great dignity and repose.—The Musical Courier, New York City.

Mr. Wm. H. Rieger's singing was exquisitely artistic.- The four-

Mr. Wm. H. Rieger was greated with such evidence of appro-hat he achieved a signal triumph.—The Post, Washington, D. C.

Mr. Rieger is a great favorite here; he sang very artistically and vas vigorously applauded.—The Witness, Montreal, Canada.

Mr. Rieger's tenor voice delighted with its richness and purity; hang with much expression and dramatic fire.—The fournal, Indian

any tenor in this country; it was the crowning work in the oratorio The Courier, Buffalo, N. V. Mr. William H. Rieger's artistic singing could not be equaled by

Mr. Rieger displayed a beautiful quality of voice, masterly phras-ng and clear enunciation, leaving a distinctly pleasant memory. ing and clear enunciation, leaving the Tribune, Chicago, Ill.

Mr. Wm. H. Rieger, who is a favorite with us, as usual sang artis-tically, his enunciation and elegant phrasing attesting to his skill as an artist of high repute.—The Enquirer, Cincinnati, Ohio

Mr. Wm. H. Rieger was the most pleasing of all the soloists. He never sang better. His superb tenor voice was distinctly impressive and had De Reszké tones that thrilled one.—The Journal, Albany,

Mr. Wm. H. Rieger is a well-known and deservedly highly prized - The Journal, Milwankee, Wis.

Mr. Rieger has a silvery tenor voice which now and then burs orth strongly and then dies away until it sounds like the echo ome sweet singing bird.—The Star, Toronto, Canada.

The solos by Mr. Rieger were gems. He received fresh laurels to hose already won.—The Dispatch, St. Paul, Minn.

Mr. Wm. H. Rieger ran the scale of B natural below the stave to the electric top B, and distinguished himself after his well-known style, carrying off the honors .- American Art Journal, New York

Mr. Wm. H. Rieger sang his part in such a manner as to make ens necessary. He has one of the purest and best cues ever heard here.—The Press, Ann Arbor, Mich.

Metropolitan Opera Company.

MEETING of the directors of the Abbey, A Schoeffel & Grau Company was held last Wednesday afternoon at the Metropolitan Opera House. There were present William Steinway, president; Robert Dunlap, vice-president; John B. Schoeffel, George L. Rives, ard Lauterbach and the secretary and treasurer Edv The following communication was read and adopted, and forwarded to the director of the Metropolitan Opera and Real Estate Company

The Directors of the Metropolitan Opera and Real Estate Company, New York City, N. Y.:

GENTLEMEN—It is with the greatest regret that I am compelled to announce to you the death of Mr. Henry E. Abbey, one of our managing directors, which occurred on Saturday, October 17, after a very brief illness.

The loss of his counsel and advice will be sadly missed, but the arrangements for the coming opera season have been carried forward to such an extent that we may safely say they are practically perfected, and will be carried out as originally planned. We shall meet all of our contracts and endeavor to furnish to yourselves and the public a say they are practically perfected, and will be carried out as originally planned. We shall meet all of our contracts and endeavor to furnish to yourselves and the public a season of opera such as has not before been equaled, thus contributing our share toward the general result, which is so largely due to the generous sacrifices of your stockholders, and which has given to the music-loving community the most complete and artistic representations of opera in the world.

I would also state that I am instructed by the directors of this company to request of you the favor of allowing us to anticipate the payment of the \$15,000 due to your company on November 15 next, which we shall be prepared to take up on Saturday, the 31st inst.

Very respectfully yours,

ABBEV, SCHOEFFEL & GRAU, Limited.

William Steinway, President.

The following resolutions were offered by Robert Dunlap and unanimously adopted by the board:

Whereas, Henry E. Abbey has been associated with us as managing director, and has, during this association and for the many years previous during which we enjoyed his friendship, inspired the deepest respect for his ability and services, and the profoundest esteem as a friend and business associate, now that death has taken him from

us be it *Resolved*, That we express, as far as words may, the realization of the great loss sustained not only by us but by the community. His energy and enterprise were unlimited, his life his own eulogy, and this tribute to his memory can only express our appreciation of him as an associate and our knowledge of him as one of the best of friends and business companions, and with our regret extend to his family our heartfelt sympathy. *Resolved*, That these resolutions be engrossed and presented to his daughter as a token of our regard and esteem.

The Listemanns Engaged .- Paul and Franz Listemann have been engaged as concertmaster and solo 'cellist respectively of the American Symphony Orchestra.

Januschowsky.-Miss Georgine von Januschowsky is to head Mr. H. Grau's Metropolitan English Grand Opera Company, which opens the new Columbus Theatre in Washington November 9. Miss Mina Schilling, Mr. Payne Clarke, Signor Montegriffo and Mr. William Meris are also in the company, and Mr. Adolph Neuendorff is the director.



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First Professor Berli
Royal High School an
Concertmeister Berli
Royal Orchestra.
BERLIN, June 1800

The Musical Courier.

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JEAN DE RESZKÉ is married, so the cable says. Now let a country politically tormented draw a long breath. The mystery is solved.

SOME one writes asking us: "Which of the two Such questions as these are worse than useless. Music is not an art in which measurements are taken. Schubert was probably the greatest example of lyric genius music affords us, but he also wrote

This issue of the paper appears one day ahead of its usual weekly day of publication on account of the National Election, which is a holiday. News of Monday night and of yesterday must consequently be delayed until our next issue, which will be Wednesday, November 11.

be sadly missed; both were great; which was the greater we prefer not to say. It is a matter of taste, of temperament. -

BOSTON has again distinguished herself. She **D** now sets her face against "secular music" on Sunday evenings within the city limits. Why not banish all art, O worthy burghers! To the pure of Boston are all things impure.

THE prospect for Wagner this season is not such as to discourage the lover of the Master's music. Three opera companies, Mapleson's, Grau's and Damrosch's, will exploit the Wagnerian music drama most completely. And yet they say Wagner is only heard in Bayreuth!

DOPE LEO XIII. has set up a private theatre in the Vatican. Will he ever tolerate the music drama? Parsifal at Rome would create a sensation passing all records. And in what more fitting citythe Eternal City-could Wagner's mystery play be

TO "G," TO "RESCUE" AND TO "MAJOR SCALE" We cannot publish anonymous letters. The matter regarding Miss Tracy and Sigurd and other things sent by persons signing as above are proper for insertion, but cannot be published unless the signatures of the writers accompany the communica-tions as a matter of good faith. It is simply an as a matter of good faith. established rule, from which we do not propose to deviate. The writers need not sign their names, but must send them in if they desire publication.

CHOPIN'S LAST DAYS.

N Liszt's well-known work on Chopin, second edition, 1879, mention is made of tion, 1879, mention is made of a conversation that he had held with the Abbé Jelowicki respecting Chopin's death, and in Nieck's Biography of Chopin some sentences from letters by the abbé are quoted. These letters, written in French, have been translated and published in the Allgemeine Musik Zeitung by La Mara, to whom they were given by the Princess Marie Hohenlohe, the daughter of Princess Caroline Saga-Wittgenstein, Liszt's universal legatee and executor, who died in 1887.

"For many years" so runs the document, "the life of Chopin was but a breath. His frail, weak body was visibly unfitted for the strength and force of his genius. It was a wonder how, in such a weak state, he could live at all, and occasionally act with the greatest energy. His body was almost diaphanous; his eyes were almost always shadowed by a cloud from which, from time to time, the lightnings of his glance flashed. Gently, kindly, bubbling with humor, and every way charming, he seemed no longer to belong to earth, while, unfortunately, he had not yet thought of heaven. He had good friends, but many more bad friends. These bad friends were his flatterers, that is, his enemies, men and women without princi-ples, or rather with bad principles. Even his unrivaled success, so much more subtile and thus so much more stimulating than that of all other artists, carried the war into his soul and checked the expression of faith and of prayer. The teachings of the fondest, most pious mother became to him a recollection of his childhood's love. In the place of faith, doubt had stepped in, and only that decency innate in every generous heart hindered him from indulging in sarcasm and mockery over holy things and the consolations of religion.

"While he was in this spiritual condition he was attacked by the pulmonary disease that was soon to carry him away from us. The knowledge of this cruel sickness reached me on my return from Rome. With beating heart I hurried to him, to see once more the friend of my youth, whose soul was infinitely dearer to me than all his talent. I found him, not thinner, for that was impossible, but weaker. His strength sank, his life faded visibly. He embraced me with affection and with tears in his eyes,

lost, you know how. [He was shot, a martyr of liberty, at Vienna November 10, 1848.]
"I availed myself of his softened mood to speak to

him about his soul. I recalled his thoughts to the piety of his childhood and of his beloved mother. 'Yes,' he said, 'in order not to offend my mother I would not die without the sacraments, but for my part I do not regard them in the sense that you desire. I understand the blessing of confession in so far as it is the disburdening of a heavy heart into a friendly hand, but not as a sacrament. I am ready to confess to you if you wish it, because I love you, not because I hold it necessary.' Enough; a crowd of anti-religious speeches filled me with terror and care for this elect soul, and I feared nothing more than to be called to be his confessor.

"Several months passed with similar conversations, so painful to me, the priest and the sincere friend. Yet I clung to the conviction that the grace of God would obtain the victory over this rebellious soul, even if I knew not how. After all my exertions, prayer remained my only refuge.

"On the evening of October 12 I had with my brethren retired to pray for a change in Chopin's mind, when I was summoned, by orders of the physician, in fear that he would not live through the night. I hastened to him. He pressed my hand, but bade me at once to depart, while he assured me he loved me much, but did not wish to speak to me.

"Imagine, if you can, what a night I passed! Next day was the 13th, the day of St. Edward, the patron of my poor brother. I said mass for the repose of his soul and prayed for Chopin's soul. 'My God,' I cried, 'if the soul of my brother Edward is pleasing to thee, give me, this day, the soul of Frédéric.

"In double distress I then went to the melancholy abode of our poor sick man.

"I found him at breakfast, which was served as carefully as ever, and after he had asked me to partake I said: 'My friend, to-day is the name day of my poor brother.' 'O, do not let us speak of it!' he cried. 'Dearest friend,' I continued, 'you must give me something for my brother's name day.' 'What shall I give you?' 'Your soul.' 'Ah! I understand. Here it is; take it!

'At these words unspeakable joy and anguish seized me. What should I say to him? What should I do to restore his faith, how not to lose instead of saving this beloved soul? How should I begin to bring it back to God? I flung myself on my knees, and after a moment of collecting my thoughts I cried in the depths of my heart, 'Draw it to Thee, Thyself,

my God!'
"Without saying a word I held out to our dear invalid the crucifix. Rays of divine light, flames of divine fire, streamed, I might say, visibly from the figure of the crucified Savior, and at once illumined the soul and kindled the heart of Chopin. Burning tears streamed from his eyes. His faith was once more revived, and with unspeakable fervor he made his confession and received the Holy Supper. After the blessed Viaticum, penetrated by the heavenly consecration which the sacraments pour forth on pious souls, he asked for Extreme Unction. He wished to pay lavishly the sacristan who accompanied me, and when I remarked that the sum presented by him was twenty times too much he replied, 'O, no, for what I have just received is beyond

"From this hour he was a saint. The death struggle began and lasted four days. Patience, trust in God, even joyful confidence, never left him, in spite of all his sufferings, till the last breath. He was really happy, and called himself happy. In the midst of the sharpest sufferings he expressed only ecstatic joy, touching love of God, thankfulness that I had led him back to God, contempt of the world and its goods, and a wish for a speedy death.

"He blessed his friends, and when, after an apparently last crisis, he saw himself surrounded by the crowd that day and night filled his chamber, he asked me, 'Why do they not pray?' At these words all fell on their knees, and even the Protestants joined in the litanies and prayers for the dying.

"Day and night he held my hand, and would not let me leave him. 'No, you will not leave me at the last moment,' he said, and leaned on my breast as a little child in a moment of danger hides itself in its mother's breast.

"Soon he called on Jesus and Mary, with a fervor that reached to heaven; soon he kissed the crucifix in an excess of faith, hope and love. He made the great symphonies. Schumann was equally fecund in song, sonata and symphony. Both composers would of my poor friend Eduard Worte, whom I had just most touching utterances. 'I love God and man,' he

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said, 'I am happy so to die'; do not weep, my sister. My friends, do not weep. I am happy. I feel that I am dying. Farewell, pray for me!'

"Exhausted by deathly convulsions he said to the physicians, 'Let me die. Do not keep me longer in this world of exile. Let me die; why do you prolong my life when I have renounced all things and God has enlightened my soul? God calls me; why

do you keep me back?'

"Another time he said, O lovely science, that only lets one suffer longer! Could it give me back my strength, qualify me to do any good, to make any sacrifice—but a life of fainting, of grief, of pain to all who love me, to prolong such a life—O lovely science!"

"Then he said again: 'You let me suffer cruelly. Perhaps you have erred about my sickness. But God errs not, He punishes me, and I bless him therefor. O how good is God to punish me here below! O,

how good God is!"

"His usual language was always elegant, with well chosen words, but at last, to express all his thankfulness and, at the same time, all the misery of those who die unreconciled to God, he cried, 'Without you I should have croaked (krepiren) like a pig.'

"While dying he still called on the names of Jesus, Mary, Joseph, kissed the crucifix and pressed it to his heart with the cry 'Now I am at the source of Blessedness!'

"Thus died Chopin, and, in truth, his death was the most beautiful concerto of all his life.

"He departed October 17, 1849, at 2 o'clock in the morning, on the day of Saint Hedwig, the patroness of Poland."

ITALIAN OPERA

AND OTHER MATTERS.

It is not a good scheme to take news from the daily papers without confirmation. Last week on the morning of the last press day we culled from the World an item to the effect that Giordano—Umberto Giordano—the composer of Andrea Chenier, had arrived from Europe. Other daily papers later last week reported that he was here, together with young Sonzogno, the nephew of the Milan publisher. The fact is that Giordano is about to wed, and will come here within a few weeks with Mascagni, the man here being a Signor Giordani, an attaché of the Maplesonian hosts. The difference is therefore not one of yowels only.

The last week of the Mapleson régime at the Academy for this season will partly be devoted to the new work; of course, not with the intention of interfering with the first week of the Metropolitan opera season in the upper town house. These synchronous events just happen to happen so, and there is a general disclaimer that it is anything akin to rivalry that prompts this interesting manœuvre. It is not every opera season that furnishes a new work produced and conducted by the composer, and we may therefore depend upon it that if the première of Andrea Chenier takes place on Monday evening, November 16, when, with Faust, the Metropolitan season is to open, most of the musical folks who do not belong to the "400" will be at the Academy.

At this old house there were four Verdi performances last week—the first of the season—to be followed by a Verdi collection this week. The costumes of Mme. Haricot Darclée, or rather Hariclée, had not arrived in time, and Violetta without costumes would constitute a transgression against tradition.

The opera was produced on Monday night, but no record of the performance can be found in these columns, for a very interesting event which took place yesterday, called, by common consent, a national election, upset the systematic production of this paper, which was rolling off the press on Monday night while Traviata was being sung at the Academy. This paper had to close on Monday night instead of the usual Tuesday night, because Election Day was a holiday.

It is for this reason that, in its regularity, this paper can have no cognizance of Tuesday night productions until the Wednesday issues of the week following; hence also no notice of Trovatore performed last night. This season, for instance, we shall describe the first Rosenthal appearance of November 10 in the issue November 18, because the issue of November 11 is producing itself on the presses at the the very time when Rosenthal is playing at Carnegie Hall. The paper must be in the post office on Tues-

day by midnight, and always is unless interrupted by a holiday, and the only Tuesday holiday is the election, except Christmas and New Year's, which fall on Tuesdays every seventh year. There will be another election next November on the first Tuesday after the first Monday, and that will be the election of a mayor of this city, &c.

Very few persons have any conception of the enormous mental and physical strain suffered by vocal artists in their first appearance in a foreign and, to them, new country, especially if this is in opera in conjunction with other singers similarly situated who are strangers to each other, for the artists of the Mapleson Company had not sung together until their appearance at the Academy. All the rehearsals took place at the Academy, and this also explains why Mapleson was compelled to repeat Aida last Wednesday night as a substitution for Traviata, postponed. There were no operas ready; the rehearsing ceased at 6 o'clock that evening. In fact there has been nothing but rehearsing, and the effect is already shown in the superb performance of the small orchestra.

There are only about forty men in this orchestra, but its tone is voluminous, penetrating, and of excellent quality. Nahan Franko, the concertmaster, engaged the men for Mapleson, and made a splendid selection. No tariff duties, no brokerage, no commission is paid by the men to Franko, who merely gets, besides his salary, an additional fee of \$25 per week for his additional responsibility. There is a certain esprit du corps which might be traced to this innovation, the men no doubt feeling that they are receivements there exists a serial product the serial corps.

ing what they earn.

Bimboni is a remarkable temperament. He is energetic and has a thorough control over his forces in the orchestra and on the stage. Judging from the Aida performances of Monday, Wednesday and Friday he knows his scores intimately, and his dynamic effects are actually impressive. Mr. Mancinelli has not succeeded in operating upon his great instrument with more success than Bimboni attained with on the smaller one. The latter was here ten years ago as Arditi's second, but Arditi, even in his palmiest days, was never so "musicianly," as we may term it, as Bimboni is, nor had he the fire and inspiration of the latter, who, by the way, comes from Florence, where his father was a celebrated solo trombone player or blower.

But to return to the singers. They certainly were nervous on Monday night week ago, and hence one and all of them failed to justify as we were led to believe. Hence the strictures contained in some of the criticisms were justified, for we must have justification on one side or the other. The critic does not propose to excuse; he merely receives his impression, and does not go behind the returns or the scenes.

The subsequent performances brought out artistic features, detailed workmanship, neat technical finish at moments and fine dramatic climaxes which were absent on the opening night. Even the strident tones of Bonaplata-Bau became modified, and a more agreeable organ was disclosed in conjunction with really high histrionic talent. We must give her the credit of a broad interpretation and vocal confidence.

Her husband-Herr Blau, Mr. Blue, to translate literally—a German pianist, is here with her. "Ah, said an old manager, "what do you talk about Bona parta-Blow; she sing in Barcelona, Bologna, Madrid, St. Petersbour, Venice, Milan and yet the New York critics think she no is fine." He did not admit that she sang in all these towns simultaneously, nor should such a report be credited, but nevertheless she leaves America on December 26 to be in Milan in time for an extended engagement at La Scala. What an engagement at La Scala signifies for many singers can be better appreciated by reading THE MUSICAL Courier of last week, October 28, where on page 18 an article called "The Italian Career," reprinted from the London Pall Mall Gazette, appears. Bad people we are over here; so corrupt, so corrupt. But that article explains it better than any exclamation could ever intimate.

But Bonaplata is a well plated artist. She understands her work, her duties and her aims in the rôle. There is a dead sure earnestness about her and a modesty and unconscious action which are always becoming to artists, but which few possess. (Who said "except Melba"?)

Signora Parsi (pronounced Parsee) is an alto with mezzo quality. It is not the compass only that distinguishes the voice, but the character and quality. An alto in this city, for instance, with an alto quality is Josephine S. Jacoby. Parsi has this mezzo quality, but she is a thoroughbred singer, and has the routine at the end of her vocal cords—that is where their vibration ends. She is quite overpowering in physique, but not too dangerous for an Amneris, and yet had Scalchi become ill because of the non-arrival of her scanty costume of Azucena in Trovatore, produced for the first time (not first time in America), this Signora Parsi would have jumped into the part with alacrity.

We should not place Durot, the tenor, in high altitudes among tenors. He reserves himself for climaxes, for one particular high note, sometimes transposed down a little, to be sure, and with the aid of a diaphragmatic breathing system phenomenally developed he pumps the air into his throat at such a rate that he can control the output at will and at any tension. The Latins, as Mr. Finck, of the Abend Post, calls the American citizens of foreign birth hailing from Italy, Spain, France and kindred nations, break their palms in acknowledging these stirring episodes, but they interrupt the very finest phrases too repeatedly to allow any possible credit to be given them for judgment, reason or even sanity on the subject-This very interruption by applause interferes with the choicest parts of the score, which are completely submerged by noise, but our transatlantic brethren, supposed to have been reared in an atmosphere made of a combination of art and spaghetti, do not seem to mind, but eagerly await the next high B (usually transposed to a B flat) and demolish the whole Verdian structure without compunction.

Would the old man himself like this kind of foolishness? for that is all there is to it. Sheer nonsense, ignorance and rudeness. But how the "artists" do love it! One of these days when such behavior and the similar conduct of hero worshippers at the Metropolitan have ceased to interfere with music, which presupposes silence in order to be heard, we shall be able better to discuss the real merits of operatic performances which will never reach the boundaries even of their possibilities until they are listened to by the whole audiences with the same repose that is established at a Symphony concert.

The Trovatore performance on Saturday was a transposed production, for Bonaplata-Bau refused to sing the fourth time in a week. Colonel Mapleson had to rush about town to find his *Leonora*. He told us he did not know where Dotti lived, but managed to find her a little before 2 P.M., and she did very well, considering; but she missed the McKinley parade.

Durot's notes wabbled like calf's foot jelly until he got at "Di quella pira;" then the house went to pieces and the curtain was raised and he did the trick again. Oh, happy, happy days of the past, how you still linger with the Latins, as Finck says. De Anna sang Il balen like a vocal artist, and Scalchi was simply out of all range of criticism, her voice being apparently shattered.

This week among the latest novelties are The Huguenots to-night and La Sonnambula on Friday night. Don't let Lucia escape; we must have it at both houses.

A S we expected, the cruel, hard truth as told by "The Raconteur" two weeks ago has caused protests. The Musical Courier will probably be bombarded by letters from the heated pens of Leschetizky pupils. Elsewhere in this issue may be found the first batch. Perhaps, after all, Leschetizky is not the only pianistic pebble on the beach of music—to employ a striking figure of speech.

THE profits this coming season are estimated about as follows: The De Reszké brothers, \$125,000; Melba, \$80,000; Eames, \$40,000; Plançon, \$25,000; Lassalle, \$20,000, and the smaller ones less. During the European season the De Reszkés this year made nothing; artistic Europe, for reasons many of us here do not seem to care to know, did not wish to pay to hear them. Melba made very little; Eames hardly much more; Calvé less; Plançon and Lassalle nothing. It appears that these singers all have a market value here and none in Europe, and yet there are over 500 opera houses in constant operation over there where excellent artists can be heard in thoroughly satisfactory productions. What would be the result of opera at the Metropolitan if Mr. J. De Reszké would, on account of domestic duties, catch a cold, and become physically invalidated for a period? What great gamblers we are to stake everything on one jack of spades, as we have, or king of diamonds, as we do!



WILLIAM MASON may be safely called the dean of American pianists. At Steinway Hall a short time ago he played for me, and at the risk of

being impertinent I asked him his age.
"How old?" he quizzed me, and played some thundering interlocked octaves. I felt tempted to say that a pianist is as old as his touch, but I didn't, and gave him fifty-five.

He looked at me triumphantly, and replied

"In two more years I shall have reached the Scriptural three score and ten."

Then Mr. Mason played for me Edward MacDowell's second piano sonata in the key of G minor, the one called Eroica, and dedicated to him.

I admired the solid, musical performance, the clean arpeggio and scale work, and complimented him upon the possession of a fifth finger that was most It is an exceptional thing to find a pianist whose little finger sings in the keyboard. The slimness of this digit, its intractability and hard curved usage, make it almost incapable of expression in lyric passages. Mr. Mason has tamed his hands, which are soft, pliable, with the tips, the tract of tactile sensibility, immensely developed.

He was never a player who aimed at broad, orchestral effects, so he surprised me with some of his tonal experiments. He has developed his triceps muscles and can get most sonorous effects with them. He told me that Liszt did little with these muscles, that Tausig employed them, that Joseffy or Paderewski use them but little, and that Sieveking has the secret

"Yes," I replied, "Sieveking can smash a piano with his fourceps. He is very strong."

to perfection.

The slow movement of the MacDowell sonata was beautifully played. It is music that rains into your heart. Dr. Mason also showed me some of his new compositions, which proved to me that he has lost none of his old-time invention and grace. An Amourette, op. 48, pleased me greatly, I suppose because of its poetic, evanescent theme and shifting tonality. I do not know if Mr. Mason admires Brahms, but in this piece he has felt his influence undeniably. A prelude in F and a toccatina in A flat are two very brilliant, fetching studies in octaves and interlocking chords. They are melodic and suitable for concert performance.

The composer is just now interested in the applica-tion of the triceps to single finger touch and to the playing of heavy chord masses. He will incorporate in his new edition of Touch and Technic the results of his study. It is for me an interesting and edifying spectacle to meet a man like Dr. Mason, who is as enthusiastic in the practice of his art as if he were a

Wilson G. Smith's thematic octave studies are in the form of an original theme with variations. When you finish the twenty-seven pages of this ingenious Chaconne in octaves and double notes you will have exercised your wrists in every imaginable manner. These variations are the art of octave playing in

Pierre Douillet, the pianist, has kindly sent me a piano concerto and a sarabande, with variations, which I will review later.

Of course they were all there last week, and I saw the ghost of Gerster's voice, heard dim echoes of Valleria and Ambré's quarrel in the dressing room, ran across the spoor of Campanini and the spook of Parepa Rosa, fell over De Vivo, said "How are you?" to Frank De Rialp and thought of Nilsson, Scalchi and God knows how many other names.

Colonel Mapleson was in his war paint and looked pleased as he crossed the stage with his singers.

Julius Steger, the baritone of the Santa Maria

Walter Damrosch sat in a stage box with Mr. and company, writes me that he lost his temper in the lie adjacent to the Rialto, were deserted yesterday by

Mrs. Theodore Hellman, and applauded Conductor Bimboni. The Italian has genuine talent for operatic conducting. A dozen times by his steady nerves and clear head he averted vocal smashups. All the singers were nervous, the women in particular, and often took the bit between their teeth. The Aida ran away with the tempi several times, but Bimboni watched her carefully, and so his accompaniments were as a rule hair trigger. I liked the way he brought his band to an absolute standstill. Considering the few rehearsals the orchestra was fluent, forcible and answered to the leader. The men knew the score very well, and the concert master was the best in the city—Mr. Nahan Franko. The acoustic of the Academy is so admirable that a small orchestra So there was little for Bimboni to comsounds well. plain of except want of finish, and that can only come from constant rehearsing. The brass, especially the bass brasses, trombones, &c., were too much in relief. That can be remedied.

The venders of past musical memories were busily unloading their merchandise in the lobbies. yarns, such lies, such stories, such marrons, such nonsense as you hear when a gang of musical fanatics assemble! Gold and silver bugs are harmless in comparison. I overheard De Vivo telling Pianist Alexander Lambert that Wagner opera was dead in Irving place, and Al Neuman settled the argument by betting that he could write a better libretto than

. . .

"Of course you can," said handsome old Max Strakosch, impresario, conductor and composer. Of course you can, now, for where Wagner at present resides paper would have no chance of holding the ink."

I felt that this was too much, and took Max away, while De Vivo explained to Marcus Mayer that in 1664 he took in the biggest operatic gate receipts on record at Haarlem, in Holland.

Surely Colonel Mapleson or his stage manager should see to it that "supes" in last century costume be kept off the stage in Aida. To see men togged out in knee breeches removing Egyptian idols is rather a shock to dramatic verity. Why could not the change in Act II. be managed in the dark? There is nothing but a drop to be raised, and the furniture is not cumbersome. As it is, the conductor has to pause while the gallery makes irreverent remarks and applauds. It is too bad.

The folly, the bad taste, the absolute viciousness of ill-timed applause were never better illustrated than at the Academy last Wednesday night. After Aida and Rhadames had finished the stirring duo in Act III., and fairly sang themselves off their feet, the audience yelled for more. Yelled wasn't the word. It howled, it clapped its hands, but, of course, repetition was out of the question. Durot knew that he couldn't repeat such tornadic experiments with his lungs, while Bonaplata hesitated. The tumult drove from their memories their lines. The prompter called out frantic things, but until Bimboni sang the cue the two singers were at sea. It was a close shave. Applause is delightful to artists, but why must a scene be interrupted? When this question is answered the millennium will have arrived.

There are some conventionalities that must be accepted. The solemn lining up of the solo singers in front of the footlights, the lyric appeals to the audience, the pause at the close of a strophe, all these are eminently Itaiian. But the new generation has learned something from Wagner, and will not have these ridiculous impositions of the singers' personali-Colonel Mapleson's company is strong in ensemble work, as has been sufficiently remarked, but that ensemble does not refer to the acting, which is old fashioned.

. .

I watched Parsi closely on Wednesday evening. She did good work vocally, but her acting was stilted, ultra-tragic. The Aida has temperament, but her acting is still rudimentary. What do you need with acting in opera? asks the old-fashioned man. Alas! we expect it, especially in Atda, which belongs to the new in musical art. Other days, other ways, but give us acting as well as singing.

recent row at Olympia, and apologized to the gentleman he publicly criticised. People who acknowledge their faults are rare, so I put this case on record and also as an example.

To learn that the Abbey, Schoeffel & Grau Opera Company is anticipating the payment of \$15,000 due the Metropolitan Company is hopeful news indeed.

. . .

There is nothing in the story that Darclée would not sing on Wednesday night because of jealousy of a certain tenor in the Mapleson company. As matter of fact, as I told you, she rehearsed three hours with Betti so as not to disappoint her audience. Up to 4 o'clock she expected her costumes, but they were not delivered, and the language that went over the telephone between the Academy and the steamship office must have blistered the wire.

Miss Russell says she is not engaged to be married to Mr. Jones. Walter Jones says he is not (as yet, ahem!) to marry Miss Russell. Mr. Perugini says nothing.

Yes, truly. Manners matrimonial are curious in this land of the oppressed. The husband is consulted last, if consulted at all.

Jack Perugini, who is certainly interested in the matter, is at present enjoying the memories of Alda and anticipating the pleasures of Traviata. He is, so to speak, sawing wood, musically. * * *

If you see an elfish looking lad on the streets. whose dreamy gaze, old-fashioned straw hat and long hair attract attention, just remember that it is that remarkable boy violinist, Bronislaw Huberman, who is here under the direction of Heinrich Conried, the well-known theatrical manager. The boy, whose playing has attracted so much attention in Europe, will play at Carnegie Hall November 21.

Cora Potter as Potterphar's wife (fie on the pun!), and Kyrle Bellew as the timid Joseph! Now, by my halidom. I conjure the artistic couple not to attempt such a piece in New York. Good Bishop Potter would blush behind his apron, and a revised version of the Bible would be imperative.

While Secret Service was being rehearsed at the Garrick early in the season Mr. Richard Mansfield wandered into his own theatre and asked for Mr. That gentleman was busily putting the Gillette. principals of his piece through their histrionic

"Can I have the stage to-day?" asked Mr. Mansfield. The actor-author was sorry, but the stage was fully occupied. Mr. Mansfield became plaintive.

"Really you know, it is hard on a man when he can't even get his own theatre for rehearsals. I must go to some barn or other, I suppose.

Then Mr. Mansfield caught an idea, and went down to his pretty greenroom. It would be of suffi-cient size, in fact, would do nicely. Down went Mr. Mansfield in a happy mood. The door of the greenroom was closed, but as he reached it he heard the ominous sound of voices. Then a command.

"Order arms; carry arms!" He groaned and almost wept when he opened the door. There was a body of soldiers being drilled by Mr. Hickman—and Mr. Mansfield left in a mild rage, remarking :

"Even my own greenroom is being used to rehearse a lot of 'supes.'

The actors overheard this and protested. They happen to be real actors who have played parts, and they resented Mr. Mansfield's title, resented it not in sorrow but in anger. They crowded about Mr. Hickman and said:

"Now, do explain this to Mr. Mansfield, dear Mr. We are not 'supes,' but actors.'

Mr. Hickman said he would fix the matter, and once more was heard "Shoulder arms," which followed Mr. Mansfield upstairs as he mournfully sought other quarters.

Then the news that Sarah Bernhardt is to play Mary Magdalen in Bovio's Christ! Where are we drifting? Bryan in the Florida Enchantment next,

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A ma breech weapor the profession. In vain I sought for a familiar face; in vain I looked for a tenth-rate dramatist. All, all were not on view. At Nick Engel's two score of men sat, pen and pencil in hand, scribbling, while beer slowly flattened in untouched glasses. I asked whether election was the cause of the awful spectacle. The bartender-the one who once was the cross-eyed end of a delirium tremens sketch team-explained :

You see, dis ere Charlie Frohman has offered de boys ten thousand plunks for a new play, and de boys ain't goin' to get left. Voyez vous?

Mr. Frohman is working in the right direction. He will get about 2,000,000 rotten plays, because the American playwriter, in ninety-nine cases out of a hundred, fancies that inspiration supplies the place of technic. If these dear people could but realize that playwriting is a business, to be learned just like piano playing, brickmaking, painting and watchmaking, better products would be the result. It isn't literary ability that is needed, but real knowledge of the stage, of the dramatic form. Most candidates for theatrical royalties fancy that interminable dialogue and a few catch scenes make a play. But I shan't enlarge. Read Freytag and Price on dramatic technic, and then perhaps you will not enter the competition.

I pity the man or men who are to read the plays submitted for Miss Adams' use. They will go blind or crazy, or both.

It is perhaps an admission of weakness for me to wish that I had not begun it. Life is too short. What if Vienna has its harem? What if America has piano teachers in abundance? I am gradually becoming a pessimist in the matter of reform. selfish, but if you had been forced to read the letters I received last week from disgruntled pupils of foreign born piano teachers vou, too, would be constrained to admit that silence is the better part of silver men.

Then I must suffer from the cold, callous looks of numberless piano teachers whose names I did not include in that fatal list. I met S. B. Mills, I saw Mr. Albert Parsons, I thought of Mr. Von Inten and I treasured Alexander Lambert's name, vet no one of these well-known artists saluted me indifferently because I failed to mention their names. Conscious of their work they require no trumpeting of mine to advertise their merits to the world. They are known and appreciated. No need then for me to dwell, for example, on the surpassing merits of any particular conservatory of music. There was no necessity for me to mention the New York College of Music and its modest director. Mr. Lambert's many pupils are his best indorsement. I will resist the temptation to expatiate upon Miss Jessie Shay's playing, for she is not the only finished pianist Mr. Lambert has educated. No, no; it is not for these gentlemen I sorrow, but for the obtuse moral and mental condition of the small potato piano teacher who fancies that the RACONTEUR'S columns are intended to advertise his petty personality.

To-day we realize that even a silver lining may have its cloud.

Lavater's dog orchestra at Koster & Bial's should be seen by every musician and musically inclined That dog cornetist and the naughty little animal that will run off the stage when the leader's back is turned are very entertaining. There is one bored looking brute that plays the big bass. He goes for it furiously for a few seconds, and then settles down in the real perfunctory, easy going, blasé manner you notice in the man at the end of every orchestra, who supplies the tonal foundation for the musical trash we hear in most of our theatres.

The only contrabassist who looks as if he enjoys his job is the young man to whom Anna Held addresses impassioned words at the Herald Square

And that dog pianist, what an artist! His wrist is as supple, as limber as Paderewski's, even if his tone is not as agreeable. Pianists who are troubled with stiff wrists might profitably watch the animal's method of attacking a key.

. . A man who knows Secret Service backward tells me that at the close of the war there were some breechloaders smuggled into Richmond. weapons in the last act are not an anachronism.

Also, about my criticism of the dresses worn by the young women, he says that to wear the costumes of the period might produce in the audience just the impression not wanted, and, worst of all, divert the attention from the essentials of the play to a mere matter of detail. Sarah Bernhardt is playing Camille in the absurd costume of 1840 or thereabouts, and the dressing always causes merriment.

You can't blame Gillette for wishing to keep to the main theme of his story. Even as an actor he has to be careful, for one false move and his audience would be laughing at The Private Secretary or Too Much Johnson. For an actor who has identified himself with comedy parts, eccentric comedy parts, the strain must be great and self-repression his constant care.

Three important factors in the season of 1896-7 ere to have been Henry Abbey, James Lewis and Katharina Klafsky. Joe Howard's rule of three has been again verified.

Auguste Van Biene is a man very much talked of in London. His play, The Broken Melody, has had an enormous run there, and the actor-musician will be heard here at the American Theatre November 5, instead of the 9th, as originally announced. Van Biene, whose career has been a romantic one, is an artistic executant on the prince of singing instruments, the violoncello, and in the play he gives us much music. I can assure you that he plays very well indeed, and is a capable actor.

* * *
"Hardly worth while" was the crisp verdict of a woman, a personal friend of the Abbeys

She referred to the divorce of the couple last spring. Now, without her alimony, Mrs. Abbey will be forced to go back on the boards. She was, as Florence Gerard, a finished comédienne. She has always had many friends, and is a pretty woman, despite her

Rosenthal receives friends while he is practicing his daily technical exercises. He smokes, writes, puts his feet upon the piano, yet manages to keep a hand busily patrolling the keyboard. He is the cleverest and best read of all the pianists I know, except Joseffy. Rosenthal loves Heine, and his own wit has a flavor of the Attic salt of the great German who died in Paris.

I've been devouring Arthur Edward Waite's Devil Worship in France, and young dramatists with a cartload of technic but a paucity of thematic material might profitably grapple with this latter-day worship of Satan. Interesting was the talk with Joris Karl Huysman on the exotic topic. Paris is mad over table tipping, and Huysman, who writes always abreast of his audience, knew what he was about when he composed that extraordinary monument of research, lasciviousness, abnormality and lovely literature called Là-Bas.

He was too clever to acknowledge that his masterly description of the orgies and sacrificial rites of the Black Mask were not things he witnessed. his information from a certain ex-abbé, Boullan, a follower of the notorious and obscene priest called

What has all this to do with a play? Only thisthe Diabolists with their melodramatic rot and revival of black magic are to my thinking a fit subject for the stage. Europe is mad over spiritualism and the revelations of a certain Diana Vaughan, who, it is pretended, has become a convert to Catholicism. She was a Devil Worshipper by confession, and the stories of her miraculous acts of levitation and disappearances are on record. Some skeptics, however, assert that she was never in the flesh, that her book was written by Leo Taxil, notorious for his attack on Free Masonry

Just think of a play called Diana Vaughan; or, the

Thirty-fourth Degree! What a title for a play, and how the world would flock to see the exposition of the awesome mysteries of modern magic. your chance for stage effect, the apparitions, the lighting, above all the presentment of Lucifer, who is described by eye witnesses to be a superhumanly beautiful young man. Just read, if you can lay your hands on the story, that surprising and diabolical Aut Diabolus, aut Nihil, by XL. Really, I'm so interested I think I'll turn the story into farce comedy and call on Miss Marbury with the MSS.

And let me remark in passing that Free Masonry has absolutely routed all aspersions on its character at the hands of Taxil and other infamous blackguards. I tell you this because the charge of Satan worship was fastened upon Masonry, but an investigation proved the falseness of the allegations.

It has come at last. An agent who wishes to introduce to us Mascagni and Leoncavallo is out with a proposition to print in the Paris Figaro compositions by American composers. What nonsense! First-class American composers have their works printed by some great music publishing house of Europe and do not have to resort to such catchpenny methods of advertising. Fancy G. A. MacDowell or Harry Rowe Shelley sending music to be printed in Figaro! As if Frenchmen of the boulevards care for serious music. Pooh, pooh! Better try the scheme of the rising composers of Patagonia. No self-respecting musician here would tolerate the idea for a moment.

These wretched, vulgar notions that the Americans are a nation of fools should not be given a chance to fructify. Ouite in the same line is the sending abroad for education of our best musical talent. If a girl and a singer, then Italy is selected, although the most mediocre singers to-day are the Italians. If a pianist, then Vienna is nominated, for did not the great Paderewski study there with Leschetizky? What rubbish! Paderewski did most of his studying alone. It is his freedom from the conservatory hall mark of Berlin, Leipsic, Stuttgart and Vienna that made his playing so delightful.

Do you know that I begin to believe we are easily duped when it comes to the fine arts. Somebody, who has written a book which is certainly

duped when it comes to the fine arts. A Reverend Somebody, who has written a book which is certainly not English, visits us; is so amiable that he ecclesiastically froths at the mouth at the mention of "this glorious land," gives readings from his great Scotch novel, Behind the Bony Liar's Brush, is taken up by the silly snobs of Gotham, and probably goes back to his kailyard to write all about the idiotic Americans. Will you blame him?

And while I am hot on the trail of this topic let me say a mild word for the benefit of those foreign artists who took Henry Abbey's money and never displayed the cheap gratitude manifested by a 5 franc cable. A set of thin blooded harpies, artists though they be, without any sense of gratitude or decency. Why mince words in this matter? The press is always tender hearted at calling a foreign spade a spade. These people should be taught that America is not a Tom Tiddler's ground for their benefit, and if they do get our gold it is simply because, as a nation, we are too young to raise a crop of great artists commensurate with the demands of the public. Heaven forbid that I should be considered insular or parochial in this matter, but I do long for an American art, by American artists, for the American people.

Art, we are told, has no nationality. Very true; but art is going in for a bank account nowadays, and the foreign born artists are using America as a milch cow. It will be a great day for this country when the abundance of the home product will warrant her in building a very high protective wall to keep out the influx of foreign artists.

I know one who will say amen to this. Jeannette

I know one who will say amen to this. Jeannette Thurber has been fighting for American opera for years, and the fight was not waged by wordy war-fare; it was a fiscal fight, as we all know. Thurber

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Amelia Heineberg.

MONG the many pianists who will be heard in A the United States this season few will be found possessed of a more thorough training and sympathetic per-sonality than Miss Amelia Heineberg. Miss Heineberg is American born, being the daughter of the late distinguished pianist and musician Professor D. J. Heineberg, of Nashville, Tenn. Showing her strong musical talent at a very early age, the promising young artist was taken to Europe, and placed under the gifted musical tuition of Professor Heinrich Barth, of the Royal High School of Berlin. Despite the fact that her precocious talents set many temptations for public appearance in her path, Miss Heineberg steadily adhered to her study, not making her début until her eminent master announced that she was fully equipped to do so, and ready to maintain with artistic success the career of a virtuoso.

Last season Miss Heineberg returned to America, where she made a most successful appearance in New York, and also gave a series of recitals through the South. The satisfaction given by the young pianist in all the Southern cities immediately secured for her re-engagements for this season, and she has definitely closed for another Southern tour in January. Engagements with important societies and for special recitals throughout the North and West are also pending, and this admirable young artist will likely eard in all the principal capitals of the country.

Miss Heineberg arrived here heavily freighted with let-ters of the most flattering introduction from persons prominent not solely in the world of art but in the social world of Europe as well. Miss Heineberg had made herself a distinguished artistic favorite in the highest art circles of Berlin and other capital cities, where her refined temperament, graceful, reposeful bearing and interesting, sympathetic personality also won for her on a purely social basis many fast, firm friends among the distinguished aristocracy. First, a genuine, soulful and accomplished artist, Miss Heineberg is next a cultivated little lady, modest, dignified and reserved and possessing all the qualities which would attract to her on a basis of friendship the most cultivated strata of society.

The young artist's professional successes in Europe have been numerous. Under the direction of Joachim she has played repeatedly at the Royal High School, Berlin, always winning from the famous leader the most distinguished praise. At the age of twelve she appeared with her teacher, Professor Barth, at the Singakademie, and frequently from thenceforward at the concerts of the Philharmonie. The duo work performed at the Philharmonie concert by Professor Barth and his pupil, Amelia Heineberg, is readily recalled by musicians who were in Berlin at the time, as the rare instance of a pupil's distinguished progress until she had attained, at least in certain specific cases, a level of equality with her master.

In Berlin Miss Heineberg played for Moszkowski several of his own compositions and the master expressed himself delighted with her interpretations. Subsequently Miss Heineberg included some Moszkowski numbers in a pro-fessional concert program, when the composer happening to be present could not restrain his enthusiasm, but broke out into such ardent, satisfied applause that the Berlin press did not fail to note the fact in their issues of next morning. Moszkowski was delighted, forgot to conceal it or did not probably care to, and broke out with such vociferous enthusiasm that Miss Heineberg without seeking it managed to secure one of the most spontaneous and valuable artistic tributes of her career.

While Miss Heineberg has plenty of quiet dignity and

gentle, assured poise, she is singularly reticent in the matter of repeating anything which may redound to her own credit or favor in any way whatever. In speaking of her teacher, the eminent Heinrich Barth, her enthusiasm is of the highest character and her loyalty and gratitude toward the master are profound. She would not, however, in any way deign to imply that she had occupied the position through her uncommon ability or as his distinguished and

favorite pupil. Those, however, who know artistic life in Berlin, and who have less hesitancy in giving Miss Heine-berg the praise due than she has in conferring it upon herself, are invariably ready to point to Amelia Heine-berg as the honored pupil of Heinrich Barth. In this sympathetic young girl of American birth, with her indomitable industry and well-attuned musical organization, Professor Barth early saw a subject to reward his efforts, and spared neither time nor energy in fostering this gifted young girl's superior musical talents. Everything that a man of high social as well as artistic standing could do to further her



AMELIA HEINEBERG.

development Professor Barth did unremittingly for Amelia Heineberg, and her admirable developme form for him a justly satisfactory reward.

As an exponent of Professor Barth's method as a teacher Miss Heineberg is fully authorized and successful. She receives pupils in her New York studio, and possesses the equipment fully indorsed with the zeal and energy calculated to turn out pupils of the first rank in piano playing.

Every authority who has heard Miss Heineberg play abroad expressed the greatest satisfaction and always the readiness to write a strong notice commending her superio abilities. In Paris she played for the leading masters of the French school, among them the head of the Conservatoire, and obtained there just as enthusiastic critiques as she had met in Germany. Her broad sympathies and truly poetic temperament confine her style to no particular school or period. Her programs are versatile, always covering a wide stretch of time as well as character, and she is invariably found to be equally successful in one number as in another.

From among numerous criticisms obtained by Miss Heineberg the following are culled, being all from journals of authority. Both as pianist and teacher the young artist anticipates for 1896-7 a very busy season in America.

anticipates for 1896-7 a very busy season in America.

Amelia Heinoberg, the young American artist, who resides for the time being in Berlin, was soloist of the concert in the Vereinssaal, under the leadership of Herr Kapellmeister Hörning. Miss Heineberg is a young woman of winsome and interesting personality. Her amiable and round face, shaded by dark brown hair, shows no traces of the arduous drudgery which goes hand in hand with an artistic career, but the dark, Southern complexion is indicative of the fine and warm temperament which characterizes her playing. The strength of her tone is rare, especially in so young an artist; her musical conception is poetic and tender, and with command of means the young artist succeeded in tone effects of noble strength as well as those of great delicacy and dynamic shading. The con-

certo G moll, Saint-Saëns, which the young artist played first, gave her ample opportunity to display her virtuosity. The andante sostenuto of the first movement was soulful and tender, and the allegro scherzando a model of gracefulness and exquisite fineness of touch, whereas the presto of the third movement, with its complicated passages and trills, were alike rendered with brilliancy and ease in the most rapid tempo.—Niederschlesiche Zeitung.

The soloists of the concert of the Sängerbund of the Berlin Teachers' Association last Friday night were the pianist Amelia Heineberg and the violnist Prof. Carl Halir. The performance of the young pianist was characterized by a full, crisp tone, exquisitely soft touch, breadth of conception, as well as immaculate technic, and she again proved herself to be an artist in every sense of the term in every way worthy of saring the hours of the evening in term, in every way worthy of sharing the honors of the evening in conjunction with the great master with whom she appeared.— Reichsbote, Berlin

In Amelia Heineberg, who appeared in the last Symphony In Amelia Heineberg, who appeared in the last Symphony concert of the Philharmonic Orchestra, we made the acquaintance of a highly gifted young artist. By artistic feeling, soulful interpretation and admirable technic she called forth the highly merited applause of the large audience, to which she gracefully responded by playing several encores.—Newe Berliner Musik Zeitung.

Amelia Heineberg, the young pianist, gave her own concert on January 9 in Bechstein Saal alone and unassisted, relying only on her own ability to interest and impress the large audience. We are happy to state that the young artist made no mistake in her self-reliance. We heard Mendelssohn's Es dur Variationen, Henselt's Bird Etude, Chopin's Berceuse and H moll Scherzo, which afforded Miss Heineberg sufficient opportunity for displaying the excellent results of her fine musical training, and which must ultimately lead her to the loftiest heights to which she can aspire.—Kleine Journal, Berlin.

In last evening's recital in Bechstein Saal, we heard the young pianist, Amelia Heineberg, whom it has been our good fortune to greet often during her studies and artistic career, and of whose development and progress in her art it has often been our pleasure to make note. We understand that the young artist intends to return to her native country, and we sincerely hope she may reap the artistic success she so highly deserves.—National Zeitung, Berlin.

Miss Amelia Heineberg, who played at the recital of yesterday, scored a great success. Her interpretation and technic are simply marvelous for one so young. Her tones, even in pianissimo, are penetrating, and calculated to make the cold chills run over the body. I predict for her a great future.—New York MUSICAL COURIER (Berlin correspondence).

On Friday evening Miss Amelia Heineberg and Prof. Carl Halir were soloists of the Berlin Sängerbund of the Teachers' Association, Although the great master Halir was at his beat, the young pianist succeeded in not only maintaining herself but in equally sharing the hearty appreciation of the large audience. Both artists responded to several encorea.—Berliner Tageblatt.

Miss Littlehales, 'Cellist.-Miss Lillian Littlehales, violoncellist, a pupil of Whitehouse, of London, and under the protection of Signor Piatti, is now a resident of this city. Miss Littlehales formerly resided in Canada.

The Blauvelt Divorce.-The papers last week were busy with the story of the projected divorce of Lillian Blauvelt, the soprano, and her husband, Royal S. Smith, a baritone. Mrs. Smith went to Fargo, N. Dak., and Mr. Smith was surprised, thinking that his wife was in Europe. The affair being purely a domestic one, we do not care to discuss it here. The Herald last Saturday printed this dispatch:

FARGO, N. Dak., October 30, 1896.—Mile. Lillian Blauvelt, the oted singer, who came here for a divorce, has returned East because her identity became known. She may return to the State

THE DANNREUTHER QUARTETTE

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Begs to announce that the usual number of THREE CONCERTS of Classical Chamber Music will be given at Carnegie Hall (Chamber Music Hall) on the evenings of

The Quartette will Thursday, November 19, 1896, have the assistance of Thursday, January 21, 1897, Thursday, March 11, 1897.

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CHICAGO CHRONICLE, December 24, 1898.

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Mr. Leo Stern.

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That Leschetizky Matter.

THE RACONTEUR, which page I always look forward to with the greatest pleasure, in commenting upon Mr. Liebling's article, entitled Fakes, in Mr. Mathews' Music for October, says:

We have Joseffy, Dr. Mason, E. A. MacDowell, William Sherwood, Fannie Bloomfield Zeisler, Scharwenka, Constantin Sternberg, Richard Burmeister, Emil Liebling, Carl Baerman and a host of others who can teach you the art of piano playing as well as anyone in Germany or Vienna.

Several years ago I decided to study with some one of our prominent teachers in the United States, and was naturally desirous of choosing the best one. How to decide this question was a difficult problem, until I came to the conclusion that the only way in which this could be settled would be by the careful consideration of what had been the result of their individual efforts as teachers. As a result of this conclusion I decided to cast my lot with Mr. Lambert.

I cannot recall one pupil of any of the teachers named by "The Raconteur" who has successfully appeared in a who has successfully appeared in a prominent concert, whereas with Mr. Lambert's pupils quite the reverse proved to be the case. I need only refer to the Misses O'Leary and Pemberton, of whom at the time of their appearance your journal spoke in the most Since then the performances of Miss Shay and other pupils have served to increase his reputation as

At the fourth Sunday night concert to be held this sea-Walter Damrosch's baton, Master Harry under Graboff, who is also one of Mr. Lambert's pupils, has been engaged to appear. Later in the season, Miss Florence Terril, another pupil of his, and one whom you have so often and so kindly noticed, is to make her début at a prom-

The concert which Mr. Lambert gave last winter, in conjunction with Victor Herbert's orchestra, at Carnegie Music Hall, when six or seven of his pupils played as many concertos, with all the aplomb and finish of professional artists, has not yet been forgotten. Indeed, at the time, your paper said: "Where is the other American school hich can show such results?" and one of our critics remarked that these boys and girls could well afford to stand the test of comparison with those professional pianists who are continually appearing before the public. In fact, I feel justified in asserting that never before, in the United States, has any teacher attempted and succ fully given a concert of such magnitude.

And now for my reason in writing this letter. The foregoing facts seem to show that Mr. Alexander Lambert is most assuredly entitled to rank as prominently as a teacher as any of those mentioned in "The Raconteur's" article If this is so, then why was his name omitted, or was it "bunched in" with "a host of others"? Or was it

omitted intentionally?

I fully comprehend the utter impossibility of mentioning the names of all the piano teachers in America, but when ten names are mentioned, it seems to me that the omission of Mr. Lambert's name is a matter of gross neglect, " the Raconespecially as this oversight occurs whenever teur" speaks of our prominent piano teachers.

Mr. Lambert does not need me to champion his cause. and this letter is written solely because I feel that an injustice has been done him by the omission of his name Very respectfully yours, from your list.

ARNOLD STIEFEL.

36 East Sixtieth street, October 22.

Editors The Musical Courier:

Upon a previous occasion I took the liberty of writing you in reference to Paderewski, and you very kindly granted me space in your valuable journal. Now I ask for a few lines in which I wish to refer to the teacher Les chetizky and the claim made by your "Raconteur" that there are several teachers in this country fully as capable as the possibly overrated Leschetizky. It must be admitted that the renown he has achieved has been solely through a few pupils, and that the chief causes of his success are attributed to his indomitable will power and a very high critical acumen, both of which are important faculties for a teacher desirous of creating pupils of distinction. Undoubtedly students can acquire very much in this country in respect to technic and musical development, but it remains an undisputed fact that the various teachers named by "The Raconteur" have never produced a pupil who may be considered a real artist, and thousands have been turned out from the said teachers with the assurance that they play wonderfully, whereas their capabilities are only at beginning of the road to be traveled in order to reach the

Parnassus of piano playing.

Much of this is due to the lack of enthusiasm evinced by the teachers, whose only object seems to be the gain of money, where time is reckoned at so much per minute, and where lessons of twenty minutes are indulged in, and where often real talent is refused by the teacher because his price is not forthcoming. The music teachers of America are not real artists, but mere business men, and when the foreign musician locates here the lack of musical atmosphere causes him to abandon that life for true art's sake and to pander to wealth. Where have we the

opportunity for hearing cheap concerts of a high order? Surely not the Damrosch popular concerts, with their ordinary programs, or the Sunday concerts at the Metropolitan Opera House, with their obnoxiously ignorant and unmusical audiences. We have the Philharmonic, the Symphony and the Oratorio, with the Boston Symphony Orchestra, giving us about thirty-five orchestral performances of a high order, and then a few recitals and chamber concerts; but can this number be compared with those given in Berlin, London or Vienna? In London alone over 100 grand orchestral concerts, 200 chamber music and innumerable recitals and miscellaneous concerts are given every season, not to mention festivals, garden concerts, free organ reci-Furthermore, any of these pertals, choral societies. &c. formances can be attended for 25 cents, and for less in Paris, Berlin and Vienna. It is not, however, the public which encourages the artist or student, b portunities where students may figure personally, either as composer or performer, that enthuse the hard worker. It gives confidence, experience, and teaches more than that which can be imparted by a teacher after a certain stage, as the novice is never the same upon a concert plat-form as when in his instructor's studio. These advantages exist not here, yet in all the cities in Germany, Austria, France or Belgium they are to be found.

One misfortune in America is that, however great a man

may be when abroad, a lengthy sojourn in this country robs him of the halo that once surrounded his name Dvorák is an example of this. I claim that, for the most part, music is a fad here, whether it be at the opera house with the adulation of "stars" or upon the concert stage, as with Paderewski and others, who are raved over by our soi-disant musical audiences. It is a gift (?) of the American people to criticise everything, and the pleasure of hearing themselves talk causes them to give vent to criticism that emanates from empty brains, and which is an offense to those knowing better. True we have the most superb performances here, in opera and concert, but I maintain that the student has neither the artistic life, atmosphere nor opportunities, without which the greatest genius must perish. Honor to whom honor is due. In 1885 I attended a concert given by Paderewski, in Paris, and arranged by Monsieur Georges Chiffer, in the Salle Playel, and upon hearing him again in 1889 the contrast in his playing was nous that it is no more than fair to attribute m of this to Leschetizky, with whom he had been studying in the meanwhile.

Very respectfully yours, 216 East 117th street, New York, October 28.

A Singer's Rights.

THE limitation of the courts in dealing with singers was dwelt upon by Justice Russell, of the Supreme Court, last Thursday, in opening a default by which the firm of Walcutt & Leeds obtained an injunction preventing George J. Gaskins from singing except for them. The plaintiffs—Cleveland Walcutt, Edward F. Leeds and Henry Leeds-made a contract with the defendant last May by which he agreed to sing for their phonographs at \$1.50 a song. The contract did not compel the plaintiffs to have Gaskins sing any stated number of songs, and he contended that they had not called for his services sufficiently to afford him a living. The plain-tiffs said that Gaskins had previously earned about \$25 a week, and that while under the contract he made \$30 a week. He abandoned the contract and went to Chicago where he made arrangements to sing into the instruments of other talking machine companies.

After papers had been served upon him on a claim for an injunction to compel him to keep the contract, Gaskins paid no attention, they said, but continued to sing for his The singing was stopped by the injuncnew employers. tion granted on Gaskins' default. In opening the default on condition that Gaskins pay costs, Justice Russell said:

We have grave authority for the rule 'that the bird that can sing and will not sing must be made to sing (old adage)—Chancellor Walworth, in De Riva Finoli v. Corsetti, 4 Paige Ch., 270. But the learned chancellor duly appreciated the difficulty of finding any officer of the Court of Chancery with that exquisite sensibility neces sary to understand and enjoy with proper zest the peculiar beauties of Italian opera, so that the singing of the defendant, under the direction and in the presence of the Master of Chancery, might afford a satisfactory test as

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to whether the engagement was duly performed, and according to its spirit and intent.

"The lapse of sixty years has not so improved the courts of the State in this respect that the substantial difficulty suggested by the chancellor has yet been obviated. It is not a matter of judicial knowledge that any member of the bar might be appointed referee, or even any justice of the court could be chosen, who could well perform such a task. It may be that after a judicial consultation some officer or judge might be designated who could tell the difference between Casta Diva and the Star Spangled Banner, or distinguish Home, Sweet Home from Yankee Doodle, but the repertory of the defendant, as I judge from the scope of the allegations of the plaintiffs' papers, is far wider in its range than the instances cited, and if the plaintiffs should direct the defendant to sing an air from Lohengrin, or possibly a sacred hymn, the difficulty of choosing an expert judicial officer to test the performance might be insurmountable.

"Therefore, either by appreciation by the plaintiffs of the obstacles in the way of the affirmative performance of the contract, or by careful discrimination of the learned justice who allowed the judgment in this action, the judgment is confined to an injunction against the defendant for singing. It is fairly a matter of lawful presumption that it may be determined by auricular evidence whether or not an attempt is actually made to violate such an in-junction. But the defendant pleads that he ought to be relieved from even this inhibition, and that if not from motives of public policy, at least as a means of supporting himself and those dependent upon him, the melodies of his voice should not be stilled in perpetuam. * * * "I am of the opinion that the defendant shows a fair

claim to defend, so that upon a trial the conflicting responsibilities of the parties may be more precisely determined, especially as the injunction is broad and limitless in its character, dooming the defendant to musical silence even before his friends or family. To restrain him thus would not only deprive him of the means of livelihood, but bring possible disaster to the health of one who, by training and education, may perchance find the most natural effective expression to his vocal utterance in intonation or song."

Melba Arrives .- Among the passengers on the Camoania, which arrived last evening, was Mme. Melba, the Australian prima donna, who is to sing again at the Metropolitan this season.

Since leaving here last spring Mme. Melba has sung in Paris and London. At the close of the Covent Garden eason she took a cottage on the Thames through August. and recently she has been sojourning at her home in Paris. She is in excellent health and eager to get back to work

Her rentrée at the Metropolitan will be made on the pening night of the season, November 16, as Marguerite in Faust. She expects to appear in some new rôles during the season, but did not care last night to say what they would be.

Before the opening of the opera season she will sing in concert with the Boston Symphony Orchestra, in Boston, on November 6 and 7; in Brooklyn, November 9; in Philadelphia, November 10, and in Baltimore, November 11. She has a tempting offer to go to South America next spring, which she will accept if she can get her contract with the Covent Garden management canceled. In Octoer next she intends to make a concert tour through the English provinces.

The official prospectus of the Metropolitan sea issued yesterday. The news it contains has already been printed in the *Herald*, except the program for the first eek, which is as follows: Monday, November 16, Faust, with Mme. Melba, M. Jean de Reszké, Mme. Mantelli, M. Lassalle and M. Edouard de Reszké; Wednesday, November 18, Die Meistersinger, with Mme. Eames, the MM. de Reszké, M. Plançon and Mr. Bispham; Friday, November 20, Tannhäuser, with Mme. Eames, M. Plançon and M. Lassalle; Saturday matinée. November 21, Faust, and Saturday evening, La Favorita, with Mme. Mantelli, M. Cremonini, M. Plancon and Signor Ancona,

Most of the members of the company are expected to arrive here at the end of next week with Mr. Grau.— Herald.



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NEW conservatory of music, destined, accord-A ing to its present plan, to make a notable feature of development in the musical education of America, has been designed and set forth upon its career by Mrs. Wesley M. Carpenter at White Plains, N. Y. Mrs. Carpenter is already intimately known to musicians here and abroad as a woman thoroughly experienced in the methods and environments of musical tuition in Europe as well as in America, and exceptionally fitted to chaperon youthful talent, and give the moral as well as mental care to gifted young students which they so seriously need.

On this moral side of the question Mrs. Carpenter dwells most seriously. "It is not only possible," she says, "but simple to provide for students here an education quite as good as that sought abroad, with the difference that where in a city like Paris American girls, young and lovely, are cast into surroundings of danger and temptation, by home tuition they escape everything morally deleterious, and are as gently and exclusively cared for as they could possibly be within their own homes.

The following is the prospectus as issued by Mrs. Wesley

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Mrs. Carpenter has complete faith and enthusiasm in her She has had wide European experience and enters her American field after careful and exhaustive study.

Third Popular Concert, Carnegie Hall.

THE third popular concert of the Sunday night series by the New York Symphony Orchestra, under Walter Damrosch, took place on Sunday evening last, November 1, in Carnegie Hall. The new soloist of the occasion was Mlle. Alice Verlet, soprano, from the Opera Comique, Paris, this being her first appearance in America, by special arrangement with Mr. Victor Thrane.

Mlle. Verlet made an extremely favorable impression, as she deserved, her voice being a pure and brilliant soprano of wide range, vibrant quality, and under excellent con, She sings with taste and feeling, and has a decidedly flexible execution. Mlle. Verlet has musical intelligence and was heard to special advantage in Grieg's Sunshine Song from the Peer Gynt suite, fascinating her audience later with a tarentella brilliantly sung for encore. She was well received, warmly applauded, and may certainly be considered to have achieved a successful New York

The other soloist of the evening was Herr Wilhelm Mertens, baritone, who sang the prologue to Pagliacci, and some German songs with medium effect. The orchestra was in excellent form, and achieved its greatest success and applause in The Ride of the Valkyries, which was played with tremendous spirit and fire. The audience did not fail to appreciate the vigorous work in this particular number, and testified its approval most heartily.

The house was well filled and genially disposed. all in all this third popular concert was a successful one, and shows plainly an artistic advance rather than decline on the original scheme.

Rosenthal Arrived.

ROSENTHAL is here. The great pianist reached New York on Saturday last, October 31, and was promptly seen by a representative of The MUSICAL

It was hardly necessary to ask the artist how he felt-He swiftly communicated that he was strong and well, as it is his custom to feel, but externals told the tale more quickly than he could put it into words. Rosenthal is not of the sickly, pale, shock-headed, morbidly made up school of piano virtuosi. He revels in robust, manly health, and his ocean trip did not at all interfere with his average sturdy condition. Both as artist and man he is bracing and refreshing to meet.

"Oh, a trip across the ocean," said Rosenthal, "that means nothing; that does one good, and of course I must say I like America and the dear Americans whether I do or not. Well, fortunately, I do happen to like the country and its people very much indeed, and can say so with per-fect honesty." Rosenthal's English is perfect, and his idioms absolutely correct, but the man, being a versatile linguist, is quite as much at home in other modern languages, which he talks as one to the habit born.

Rosenthal is not a man to whom the popular, everyday, often idle questions on the art of piano playing may be put. The first one which came uppermost was as to his preference among present living players.

"Have you really a favorite pianist, M. Rosenthal, and if so, who?" There was no hesitation in the artist's ply. "I have one decided preference," he said. That is Joseffy. I think him one of the most delightful and finished artists the world has ever known." The satisfactory gleam in the artist's eye and the earnestness in tone when he spoke said volumes in favor of Joseffy.

"And now about your repertory, M. Rosenthal," was

"Oh, concerning repertory," said M. Rosenthal, "I hardly think of that. I have studied, as I suppose most other artists have studied, the complete range of piano literature. I do not limit myself to any set series of pro-I use from the literature which I know that which I think most suitable to the time or the occasion. This idea of prearranged repertory," said M. Rosenthal with a humorous smile, "sounds to me like a music box. It is arranged to play so much; you set it off and it performs its duty periodically and with no surprises—a monotonous idea with which I have small sympathy. I arrange my own programs, sometimes with great variety. at short notice. I take no particular credit in doing this beyond the acknowledgment that I have been endowed with a natural facility for quickly studying and memorizing piano music."

Of course you practice a great deal, M. Rosenthal, so as to have this immense repertory in such order as to be freely called upon at any time?"

"I practice regularly," answered M. Rosenthal, "but not lengthily. Three hours is the maximum time which I give daily to my piano practice. I will say still further that this time is specially devoted to works of novelty. I do not rehearse mechanical exercises, nor even compositions which I have once thoroughly acquired.

memory is tenacious, and I do not find it necessary to absorb fresh, valuable time in going over what I have already studied faithfully and completely understood. To mere studies or exercises I give a bare fraction, if any, of

What, M. Rosenthal, do you consider to be the greatest achievement of a pianist

Rosenthal thinks quickly and speaks with equal promptitude.

"I think," answered the great artist, "that to play a great work, let us say such as the Schumann Fantaisie, or one of the last Beethoven sonatas, unaccompanied, is a much greater accomplishment than any which a pianist can possibly compass with orchestra. The prevalent idea that a pianist's greatest work must usually be performed in conjunction with orchestra is, in my mind, delusive. cause while the orchestra serves to emphasize good effects in many cases, it also serves to cover up sad inefficiencies in others. Therefore to play a great work without background or support I most certainly consider the greatest achievement possible by a pianist.

Brahms III.-Johannes Brahms is reported to be critically ill at his home in Vienna

Jean de Reszke Married.—London, October 30, 4 a. m.—The Standard's Paris dispatch announces that the civil marriage of Jean de Reszké, the operatic tenor, and Nesle, Comtesse de Mailly, Thursday was very quiet, the few guests including Edouard de Reszké, brother of the bridegroom.



Boston Quintet Club.-The Boston Quintet Club is eeting with great success in New England this week.

Van Biene Arrives.-The actor 'cellist, Mr. Auguste Van Biene, arrived last Friday from England. He will produce his play, The Broken Melody, at the American Theatre to-morrow (Thursday) evening, and in it will give a 'cello recital.

Camille Seygard Here.-Camille Seygard arrived last week on the Saale, and will make her début this week in the first symphony concert, a Tchaikowsky memorial. She will sing two novelties, a romance and an aria from Tschaikowsky's opera Eugenie Oneguin.

Return of Vanderveer-Green. - Marie Vanderveer-Green, the contralto, reached New York from England, last Saturday. She is in excellent health, and many of her engagements have already been announced in these col-

Oscar Saenger's Opera Class.-Mr. Oscar Saenger's opera class, which he conducted with so much success last eason, will continue its work this season at his studio, 30 West Fifty-ninth street, Tuesday evenings, beginning November 10. Most of the standard operas, including Loengrin, Carmen, Faust, Romeo and Juliet, Mignon and others, will be carefully studied. Singers desirous of joining should apply to Mr. Saenger

Aronson Dedicates to Carreno,-Rudolph Aronson's new waltz is to be entitled Teresita, and is dedicated to the famous pianist Teresa Carreño. The orchestra score of same was forwarded to Edward Strauss, Court Ball Director, Vienna. Mme. Carreño left Berlin, October 21, for St. Petersburg, prior to sailing for America.

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Flavie van den Hende.-The eminent 'cellist Mme Flavie van den Hende has just issued her circular for this season, in which the numerous notices quoted from the leading journals of New York and the provinces testify fully to this gifted woman's rare artistic ability.

Semi-Private Musical Entertainments.-When the janitor will permit it street musicians with portable instruments, such as accordions, small hand organs and so on, go through the cellar of the flat house to the rear area and make music there. They give thus a sort of semi-private entertainment, which is patronized by the servants and the children and perhaps by other members of the households within hearing. It is an audience smaller in numbers than that of the street, but one to which appeal is thus more directly made. - Sun.

Carreno's Repertory for America.—A letter from Madame Teresa Carreño, from Berlin, October 9, to her manager, Mr. Rudolph Aronson, announces her répertoire as follows: For the Philharmonic Society (Seidl) New York, January 8 and 9, Beethoven's E flat concerto and Liszt's Fantaisie Hongroise; New York Symphony Society (Damrosch), January 29 and 30, Schubert's Wanderer Fantaisie; Chicago Orchestra (Thomas), February 5 and 6, Chopin's E minor concerto; Boston Symphony Orchestra (Paur), February 25, Grieg's A minor concerto

New York Ladies' Trio with Palma Club .- The New York Ladies' Trio, composed of Dora Valesca Becker, violin; Flavie van den Hende, 'cello, and Mabel Phipps, piano, played with great success at the Palma Club concert, given at the club house, Jersey City, on Tuesday evening, October 27. In addition to her work in the trio Miss Dora V. Becker also played some solos, an andante of Thomé and the brilliant Perpetuum Mobile, of Ries, with remarkable The concert was of a high order, including, aside from the New York Ladies' Trio, such artists as

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Marguerite Lemon, soprano: Zora Gladys Hörlocker, con tralto; William H. Rieger, tenor; Lewis Williams, baritone, and Victor Baier, accompanist. It passed off with

Huguet Arrives .- Mme. Giuseppina Huguet, one of the prime donne of the Imperial Opera Company at the Academy of Music, arrived here yesterday on the Finance from Chili, where she has just completed a long engagement. She will make her début at the Academy on Friday in La Sonnambula

Arthur A. Clappe.—Mr. Arthur A. Clappé, proprietor and editor of the *Dominant*, Philadelphia, has taken the directorship of music for the Waldorf Hotel, this city, and began his duties last week. The Dominant will receive his attention as formerly.

Fordyce Hunter's Third Piano Recital .- The third piano recital by Mr. Fordyce Hunter was given at the Bolling-Musser studios, Memphis, Tenn., on Saturday evening, October 28. The program, which was skillfully arranged, ranged from Beethoven to Liszt

Gallico Pupile' First Musicale. - The first musicale by the piano pupils of Mr. Paolo Gallico was given on Friday evening, October 30, at Tuxedo Hall, Madison avenue and Fifty-ninth street. A string orchestra composed of prominent instrumentalists assisted.

Harry Graboff with the New York Symphony. Master Harry Graboff, the youthful but highly developed pianist and pupil of Alexander Lambert at the New York College of Music, will make his first appearance at Carnegie Music Hall at the Sunday night concert on November 8. The boy is scarcely more than an infant, but plays with phenomenal intelligence as well as technic.

Gerrit Smith Free Organ Recitals .- The thirteenth series, being the 210th to the 218th recitals, by Dr. Gerrit Smith at the South Church, Madison avenue and Thirtyeighth street, began on Monday afternoon last, November 2, and will continue on successive Monday afternoons at 4:30 o'clock. Prominent artists will as usual regularly assist and the music loving public is cordially invited to attend.

Carl Halir, Violinist .- Carl Halir, who arrives to-day, November 4, on the Trave, will remain in America only about two months, returning to Europe the middle of January. His time is almost entirely booked, with the exception of a few dates in November and December. He will appear for the first time before a New York audience in the New York Philharmonic concerts of November 13 and 14, and on the 15th he will be heard in the concert of the Arion Society.

Clarke's Series of Lectures .- To-night Hugh A. Clarke will give the first in a course of six historical and analytical lectures on music which he will deliver before the students of the Broad Street Conservatory of Music, 1331 South Broad street, Philadelphia. The lectures will be illustrated by vocal and instrumental music, in which the doctor will be assisted by members of the faculty and pupils of the

The subject of the first of the course will be Primitive and Greek Music, and will be illustrated by Hindoo, Japanese and other semi-civilized and savage melodies. In the succeeding lectures the doctor will follow the development of music from the early ages to the present day.

Viola Pratt's Voice Tried .- Miss Viola Pratt, a young contralto commanding a compass from E flat to high C, had what was called a "voice trial" on Friday afternoon last, October 30, at the Herald Square Theatre. eral verdict was in the young artist's favor. She has the contralto volume and quality, but the tones, which run away up into the full soprano register, retain in a marked degree the fullness and color of the lower registers without any change of quality. The trial of Miss Pratt's voice, made in presence of a large audience, was under the managerial auspices of Mr. Ted Marks.

Symphony Society .- The New York Symphony Society's season will open on next Friday afternoon, November 6, when the first public rehearsal will take place at Carnegie Hall. The first concert will follow on Saturday evening. The program will be confined to the works of Tschaikowsky, whose death occurred on November 6, 1893. The soloist will be Mile. Camille Seygard, of Brussels and Paris, who will make her début here. The orchestra will play the Symphony Pathétique (No. 6), which was first performed in America by the Symphony Society. Eight hundred and fifty seats in the gallery will be sold for 50 cents each, to meet the demand for high-class music at popular prices.

The Baton Club Under Carl.—The Baton Club, under the leadership of Mr. William C. Carl, resumed rehearsals for the coming season, Saturday, October 31, at 8 o'clock, in the chapel of the First Presbyterian Church, Fifth avenue and Eleventh street. New members applied at that time, and will do so on the following Saturday evenings until November 15, at the chapel, and Mr. Carl will be present Rare Old Violins, Bows, Strings and Repairing.
to receive them. The works chosen for the first concert are The Black Knight, by Edward Elgar (first performance)

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40 West 20th Street, New York.

in America), and selections from the Tower of Babel, by Rubinstein. The Tower of Babel, given in its entirety by the New York Oratorio Society some seasons ago, but seldom otherwise produced, will be welcome in its excerpts to all true music lovers. Its choruses are rarely beauti-

An Old-Time Choir Soloist Dead .- The following is from the Brooklyn edition of the *Herald* of date October 27: "Mrs. Anna Camp, wife of Henry Camp, a well-known Brooklyn citizen, died on Thursday last at her home, No. 265 Clinton street, Brooklyn. Mrs. Camp, who was born in Dominick street, this city, was one of the six little girls who declaimed at a school reception given in honor of General Lafayette on his last visit to America. She was for several years principal of Public School No. 3, in this city. She was solo soprano of the First Presby-terian Church, this city, for more than a quarter of a cen-Mrs. Camp leaves four children and four grandchildren.

Fraderic Reddall's Musical Mornings,-Mr. Frederic Reddall's musical mornings will begin at the Pouch Gallery, 345 Clinton avenue, Brooklyn, at 11 o'clock on Saturday morning next, November 7. The assisting artists at this first morning will be Miss Dora Valesca Becker, violinist; Miss Ethel A. Chamberlin, and Miss Augusta W. Tobey, contralto.

Meyn Musicale.-Mr. Heinrich Meyn gave a charming musicale in his apartment on Fifty-first street last Tuesday afternoon in honor of Miss Sara Layton Walker, who has just returned from a course of study with Frau Joachim. Those who participated were Miss Walker, Miss Marguerite Hall, Mrs. S. C. Ford (the Cleveland soprano), Mr. Meyn and F. W. Riesberg, solo pianist and accompanist. Mr. F. W. Riesberg is playing the organ at the Beloved Disciple Episcopal Church, Madison avenue and Eighty-ninth street, replacing Mr. Arnold, who is ill.

Frank H. Tubbs Lectures on Song Form.—The following announcement is printed by us as made by Mr.

Tubbs:

Mr. Frank H. Tubbs will give a course of eight lessons in lecture form at his studio, 121 West Forty-second street, on Song Form and Music Analysis, in November, beginning Monday, November 16, at 3 r. m. The sessions will be one hour each, and will be on Monday, November 18: Thursday, November 19; Monday, November 23; Tuesday, November 24; Wednesday, November 25; Friday, November 27, at 3 o'clock on each day.

The plan is to study construction of vocal music, and it is, perhaps, the first attempt in New York to follow such study. The class will be limited to twenty-five. Each member is expected to supply himself beforehand with the music to be used. No examination of the students will be had, but during the sessions questioning will be made to see if education having real worth is acquired. The purpose is to obtain higher appreciation of good music, correct rendition, and facility of expression in singing.

Mr. Tubbs adds further that "the music analyzed will comprise about twenty songs and arias, Concone's vocalises

comprise about twenty songs and arias, Concone and the oratorio The Messiah."

Bloomfield Zeisler's Itinerary.

THE preliminary itinerary giving dates of performances of Mme. Fannie Bloomfield Zeisler on the Pacific Coast is arranged in accordance with the following table. Mrs. Bloomfield Zeisler left Chicago for California last Sunday, November 1, and is due at 'Frisco to-day Dates.

	1.771.1.120			
November	10	San Fr	rancisc	co, evening.
8.6	12	66	85	matinée.
6.6	13	Stanfo	rd Un	iversity, evening
4.6	14	San Fr	ancise	o, matinée.
46	16	65	6.6	evening.
44	18	Sacrar	nento,	evening.
86	19	San Fr	ancisc	o, matinée.
4.6	21	64	44	evening.
64	23	Los Ar	ngeles,	evening.
44	24	San Di	iego, e	vening.
**	26	Los Ar	ngeles,	matinée.
14	27	Santa !	Barbar	ra, evening.
44.	29	San Fr	ancisc	o, evening.
8.6	30	San Jo	sé, eve	ening.
December	2			
44	5	14	6)	#1
44	8		nd, Or	e., evening.
**	10			
Spokane,	Portland, Victoria, &c., to			

At the concert on November 29 in San Francisco Mrs. Zeisler will play three concertos; all the other dates are recitals, eight taking place in San Francisco, with eight

entirely different and distinct programs.

Her return East is not definitely fixed, but will probably take place late in December or early in January, after which she will play a number of engagements in the Western States during February, leaving thereafter for England to make her début in London in the spring.

Nordica Salls .- Nordica is a passenger on the Fuerst marck, which sailed from Hamburg for New York on Thursday.

Bayreuth Next Year .- The main outlines of the performances to take place next year at Bayreuth have already been laid out. The Nibelungen will be given three times and Parsifal eight times.

The Rosenthal Programs.

HE first appearance of Rosenthal will be made in Carnegie Hall next Tuesday evening, with the assistance of Mr. Walter Damrosch and his Symphony Orchestra. This will be the program:

Concerto, C sharp minor	Concert Overtare
Berceuse	
Moment Musical. Schubert Liszt	
Moment Musical. Schubert	Berceuse (
Moment Musical. Schubert Liszt	Barcarolle
Contrapuntal Study on Chopin's D flat Valse. Rosenthal Tarantella, Masaniello. Liszt Rosenthal. Bach Gavot. String Orchestra. Hungarian Pantasie. Liszt Rosenthal and Orchestra. Liszt The programs and dates of the two recitals are as follows: FIRST RECITAL, Tuesday Afternon, Novumber 17, at 2:30. Beethoven Nocturne Field Two Songs without Words Mendelssohn Paganini Variations. Brahms Nocturne, P sharp major. Mazurka, A minor, op. 67. Valse, A flat major, op. 42. Chopin Scherzo, B minor, op. 31. Berceuse. Si oiseau j'étais. Springbrunnen. Davidoff Tell Overture. Liszt	Moment Musical
Tarantella, Masaniello. Liszt Rosenthal. Bach String Orchestra. Liszt Rosenthal and Orchestra. Hungarian Fantasie. Liszt Rosenthal and Orchestra. The programs and dates of the two recitals are as follows: FIRST RECITAL, Tuesday Afternoon, November 17, at 2:30. Sonate, op. 57. Beethoven Nocturne. Field Two Songs without Words Mendelssohn Paganini Variations. Brahms Nocturne, F sharp major Mazurka, A minor, op. 67. Valse, A flat major, op. 42. Scherzo, B minor, op. 31. Berceuse. Henselt Storiesau j'étais Springbrunnen. Davidoff Tell Overture. Liszt	Lindenbaum
Tarantella, Masaniello. Liszt Rosenthal. Bach String Orchestra. Liszt Rosenthal and Orchestra. Liszt Rosenthal and Orchestra. The programs and dates of the two recitals are as follows: FIRST RECITAL, Tuesday Afternoon, November 17, at 2:30. Sonate, op. 57. Beethoven Nocturne. Field Two Songs without Words Mendelssohn Paganini Variations. Brahms Nocturne, F sharp major Mazurka, A minor, op. 67 Valse, A flat major, op. 42. Scherzo, B minor, op. 31 Berceuse. Henselt Storiesau j'étais Springbrunnen. Davidoff Tell Overture. Liszt	Contrapuntal Study on Chopin's D flat Valse Rosentha
Rosenthal. Gavot	Tarantella, MasanielloLisz
String Orchestra. Hungarian Pantasie	
String Orchestra. Hungarian Pantasie	Gavot Bac
Hungarian Pantasie	
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Paganini Variations	
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Mazurka, A minor, op. 67 Chopin Valse, A flat major, op. 42 Chopin Scherzo, B minor, op. 31 Henselt Berceuse	
Scherzo, B minor, op. 31	Nocturne, F sharp major
Scherzo, B minor, op. 31 ∫ Henselt Berceuse ↓ Henselt Si oiseau j'étais ∱ Davidoff Springbrunnen Davidoff Davidoff Tell Overture Liszt Liszt	Mazurka, A minor, op. 67
Henselt	Valse, A flat major, op. 42.
Si oiseau j'étais! Springbrunnen	Scherzo, B minor, op. 31
Si oiseau j'étais! Springbrunnen	Berceuse, Henselt
Tell OvertureLiszt	Si oiseau j'étais
Tell OvertureLiszt	Springbrunnen Davidoff
SPOND PROTEIL	
	SECOND RECITAL
Thursday Afternoon, November 19, at 2:30.	Thursday Afternoon, November 19, at 2:30.
Sonate, C minor, op. 111Beethoven	
Carneval on 9 Schumann	

ienna Carneval (on themes of Johann Strauss.... Gentle Hess-Burr.

Anatole Lia doff

Nocturne, E flat major, op. 9...

Valse, C sharp minor, op. 64.... Scherzo, C sharp minor, op. 59... Nouvelle Etude, A flat major...

Polonaise, A flat major, op. 18... Berceuse.....

N reply to Signor Carpi's assertion in reference to Miss Mary P. Thompson, I wish to express my sur-prise that he should have had any feelings in the matter, because he is no longer in the city, and that his pupils (I have several of them) should have made a choice of my-self as their vocal teacher should surely have been a privilege entirely their own. Miss Thompson was a pupil of Signor Carpi, and her voice gives me a great deal of pleasure, at times forcibly reminding me of that of Mrs. Julie Wyman.

I am sorry it should have been a source of displeasure to Signor Carpi to have noticed Miss Thompson's name among those of the pupils of another teacher, and indeed there was no injustice intended. I entertain none but friendly and loyal feelings to any of the profession. Thanking you very much, dear Mr. Editor, for your kindly space, I am

Always cordially yours,

JOHANNA HESS-BURR, 2036 Indiana avenue, Chicago, Ill.

Is Jerome Hopkins a Woman?

Editors The Musical Courier:

T choir meeting last night we were all much A amused on reading Amy Fay's lame attempt at self-exculpation for her *first* libel on the composer Jerome Hopkins. In the first one the musician was several dreadful things by implication, and in the second we read that he has a "violent temper," "drives away his friends" and once wrote an "insulting letter" to a would-be "patron."
These are grave charges too, and surely call for some excuse, apology or justification.

Madam Fay seems to be the victim of a bilious attack on a perfectly innocent object, so far as we can see over here, and if to be independent and free from humiliating objections, enterprising, brave, self-reliant, financially honorable, in other words eminently "American," is to be voted a crime, we ought surely to know how and why. Don't you think so?

Madam Fay evidently thinks it a virtue to accept favors. Judged by that standard musicians must then be more "virtuous" than they are commonly reported to be, for heaven knows that their ranks have long comprised quite a "quantum suf." of pensioners! If our musician has no friends we are at a loss to see how he can "drive them away." If he gives but one concert a year in New York, Boston and Philadelphia (as I believe he does—and no more) I don't see how he can very well "tire" those mythical "friends" out; while as to writing "insulting" letters, I don't believe him capable of such a perpetration, but possibly, even if written, they would be quite as venial as insulting critiques.

The abnormal achievements of this much abused musician, and his far-seeing policy, his faith in his countrymen, and his prodigious patience, are at last beginning to impress

men and women of the highest intelligence and influence in the three biggest cities of the Eastern States, and his friends (by no means "mythical" either) in this city, at least, think it about time to resent the wretched "rot" which finds expression about him in various periodicals.

As for Madam Fay's parting compliment to me in think-

ing that I am the composer myself, that is "too, too" funny! Georges and and Henry Greville were women. If I am Jerome Hopkins, then I must be a man, but if he is me then he must be a woman! Some critics should go PRISCILLA KATE ARTHUR.

PHILADELPHIA, October 80.

An Explanation.

Editors The Musical Courier:

401 CARNEGIE HALL.

THE paragraph in "Gotham Gossip" of October 21 issue of THE MUSICAL COURIER, regarding my suit with Mr. Thiers, is worded so that it is misleading and calculated to injure me; and relying upon your desire to do justice to all parties, I shall feel obliged if you will state

the facts fairly, as follows:
I rented Mr. Thiers' studio for June, July and August through an agent on certain terms and conditions. When I arrived in New York I found that these were not to be carried out as agreed, therefore I declined to occupy the studio, and have not done so; but as I retained the key for a day and a half the judge ruled that I had entered into possession, and therefore was liable for three months' rent; of course this is law, but not equity, and I am now called upon to pay for something I did not use; but your paragraph will be understood by your readers that I occupied the studio, and then declined to pay the rent. This is CHAS. ABERCROMBIE. not so. Yours very truly.

Seidl in Fitchburg.

FITCHBURG, Mass., October 28, 1896.

FOR Fitchburg, one of the smaller cities of New England, to be visited by A England, to be visited by Anton Seidl and his Metro-politan permanent orchestra, together with Mme. Julie Rive-King, pianist, and Mme. Marie Decca, as soloists, was an event indeed. Mr. Seidl prepared an excellently varied program for the occasion, and the audience present at its performance was a large and representatively mu-

sical one. The concert opened with a performance of the Bohemian Carnivale overture, by Dvorák, one of the most straightforward, logical and masterly compositions that has yet appeared from the pen of the composer. Mr. Seidl's reading of the work was lacking in neither strength nor loyalty, while the orchestra performed it with a rare unanimity of thought and feeling; with beauty of tone and balance, too, and with all the precision also that could reasonably be demanded for it.

Then followed, perhaps, the most brilliant event of the concert—the performance by Mme. Julie Rive-King and the orchestra of the G minor concerto by Saint-Saëns. very exceptional feature of this performance-considering the work performed was a concerto—was the tout ensemble playing, which seemed virtually without a flaw, the soloist and orchestra, under the firm yet sympathetic direction of Anton Seidl, manifesting an agreement, as regards both essentials and minor details, as the most captious musician present could have demanded.
Your correspondent has never heard Mme. King play

with art more eloquent than she did on this occasion. The Bach-like introduction to the concerto proper was given out not only with breadth and dignity but with great warmth. The scherzo was most daintily and effectively played, and with just such lightness, freedom, elasticity and rapture as were simply incomparable in their justice to the movement.

With finish to the work the pianist was again admirable beyond praise in her treatment of all its crescendi and diminuendi, yet without the slightest tendency to exaggerate its lights or darken its shadows, so thoroughly unimpeachable was the artistic effect of her playing. Concert goers in Fitchburg must tax their memories very severely in order to recall any more remarkable or effective playing on the part of a pianist virtuoso. This seemed to be the unanimous opinion of the audience, for the gifted artist was again and again recalled, until Mme. King, as the audience would take no denial, responded with a brilliant performance of a well-known tarentelle by Liszt.

Sapelli.—Signor Sapelli, who was at one time with Messrs. Abbey, Schoeffel & Grau, has been engaged by Mme. Albani as her conductor during her tour in Canada and Nova Scotia, which begins at Halifax on November

Miss ELINOR COMSTOCK,

Having returned from her studies in VIENNA, will receive a limited number of pupils (Leschetizky Method).

421 W. 57th STREET, NEW YORK.

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This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

No. 870.

NEW YORK, WEDNESDAY, NOVEMBER 4, 1896.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W. London, England. This paper, while containing the salient points of THE MUSICAL COURIER of New York, devotes special attention to music and trade matters throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or THE MUSICAL COURIER COMPANY. Union Square, West,

New York City.

PUBLISHING PRICES.

THERE is no doubt that the trade at large is in complete sympathy with THE MUSICAL COURIER in its endeavor to reach a basis of action which will bring about the retirement of that unhealthy piano product now known as the \$75 box. There is not a house in the trade, any house of consequence, that has not felt and is not now feeling the effect of the undue prominence given to the box by the great bulk of dealers. No intelligent decision has as yet been reached on the mooted questions whether the dealer is responsible for the great sale of the box or whether the box saddled itself upon the victimized dealer, but it is known definitely that the box is handled, is constantly sold, is constantly sold under a stencil too, and is also constantly handled under the auspices of false pretenses.

If it were sold straightforward as a cheap box it

would not be sold in large quantities; it is the opportunities it offers and presents for fraud that have made it a trade possibility, and this constitutes no reflection upon the trade as a whole, but upon those methods forced upon the trade by either the active or the passive connivance of many of its members

Now then arises the great questions: "Shall this fraudulent misrepresentation of a piano, of a musical instrument, be permitted to demoralize still further the piano trade or shall it be eliminated? Shall it be permitted to thrive, or shall it be exposed with all its infamy to the public gaze? If so, how is this to be accomplished?

We firmly believe that the great majority of dealers desire to get rid of this nuisance, but they have no power to act. There is no possibility of associated action, there can be no convention of dealers called to act upon this question, the legitimate manufacturers have reasons for not taking decisive steps in the premises. A delicate motive is involved, too, which dare not be overlooked.

In such cases therefore when a crisis in a trade is to be met (and this certainly is a crisis) the interests involved look upon the special press to meet the issue and help to bring about the solution of the questions confronting the trade. In fact that is the greatest function the press can perform, and is its holiest function.

The dealers are actually looking to this paper to extricate them out of this dilemma. No sane man can argue that any dealer delights in advertising his cheap wares to the disadvantage of the better class of goods, and many dealers would to-day not advertise the \$75 box at all if it were productive of legitimate profit only. It is sold far out of its grade, far above its price, and hence it is advertised so extensively and pushed so energetically, but there are other reasons also.

Prices Too High.

A great Western dealer, whose name we can only mention with permission from him, in discussing the situation with us recently said: "Your great Eastern houses of the old line refused to submit to the old figures they formerly charged for their goods They employed the trade press for years successfully to create the impression that their pianos, thoroughly reliable as they are known to be, were much finer in grade than they actually were. No abatement in prices was tolerated. When we look at our invoices of a dozen years ago and compare them with the present invoices the advance of the wholesale prices amazes us. What's the result? Between the low grade Eastern piano and the Western piano made on fine old, legitimate medium grade the spot your Eastern piano has gone to sleep, and to keep it snoring soundly your manufacturers make 'seconds' when, in fact, they should never have made them, but the maker should have met us.

We have other evidence in our possession which we will gladly submit to any maker, preferring not to publish it, showing in figures how and why the solid old Eastern piano, made in New England, here and about here was driven from certain territory; how its prospects were ruined; how its sales were defeated. The facts are in our possession, straight from their distant sources. We can show instances applying to a dozen Eastern legitimate pianos which were placed in the hands of Western jobbers for sale to dealers at such prices that it seems as if the Eastern makers were actually in collusion with the Western makers to sell the latter's goods, for at the prices charged by the Western jobber none of these Eastern pianos could be sold by the final retail agent or dealer; it was impossible. Result: Either the Western goods were sold exclusively or the \$75 Eastern box was

As a matter of course, when the Western piano began to make itself felt as a trade factor there was one of two paths to adopt-either advance your price and improve your goods, or rather the reverse or cut prices and meet or beat competition. Some houses selected one path, others the other, but a vast majority did neither. They made the same kind of pianos, held on or advanced the prices, or they made slight improvements and made large advances or "How do you expect me to sell they did nothing. your piano?" said an agent here recently, "admitting that in quality and price it is fair, when you have not one talking point? You complain that I sell cheaper pianos. I do, and I get as good prices as yours would bring because of the many talking points in those pianos not as good as yours, but more modern pianos and quicker sellers.'

It is not altogether due to a certain "natural" or

so rapidly. The conduct of many Eastern houses helped the scheme along. But without going into the sensitive causes at the bottom of the pheno here we are with both the Eastern and the Western legitimate piano at the mercy of the \$75 box, and how is this disease to be eradicated?

A Late Instance.

To show the condition in our own section we may instance a recent case brought to light by the traveling man of a large Eastern house, a most conservative business man.

He came across a case of a Pittsburg retail and jobbing house, well known and of general high repute, which consigned some goods to a dealer in western Pennsylvania and actually kept him agoing. The traveling man of the Pittsburg house, a new and unknown man, called upon the dealer in the small town, and was met by a lady who had charge of the store-presumably the daughter of the storekeeperand she, not being acquainted with the new traveler, supposing him to be a buyer, at once began to praise one of New York's lowest grade boxes kept on hand and bought directly from the maker, and not through the Pittsburg house

After she had concluded her argument, and after having asked "impossible" prices for the legitimate New York pianos that had been consigned by the Pittsburg dealer, the traveling man produced card. Of course there was a scene. He advised his firm of the state of affairs, and orders came to remove all the goods at once.

This is a typical case. If piano manufacturers desire to see the local advertisements of these retail dealers we can accommodate them. They do not hesitate to print prices; in fact the printing of the prices is one of the most energetic protests they have to prove that they are willing to sell at a small profit just to make a sale. The prices are not profitable, but the prices at which they advertise the box are formidable and profitable, and this is the goods they push, just as the lady above mentioned showed her vehemence in advocating the great merits of the particular New York piano she was offering. As it would advertise that piano to mention it here we decline to do so, but can give the name to any reputable member of the trade who may, for business rea-sons, desire to know it. There is no secret about it. It is an old-established low grade box, which we decline to advertise by mentioning it here.

The Ergo.

If this is the condition that now confronts us-and it is-if this low grade box is the chief ornament in the warerooms of the great majority of dealers; if it has wedged itself between the Eastern and Western legitimate, medium grade pianos; if no combination of dealers or of manufacturers can be formed to defeat its further progress and if a paper is at hand that can bring about the necessary reaction and supplant the fraud and stencil box with the old line of legitimate goods-if all this is so, ergo it follows that that paper should go ahead and do it. That is right, isn't

But if the paper is to do it, it must do it according to its own lights. It cannot do it if at every conjuncture a new or an unknown or an old and known imeconomic "reason that the Western piano developed | pediment is placed in its path. These impediments generally consist of the sensitiveness of individual firms that are willing for the paper to go ahead and accomplish the desired result, but "please to leave us out of it.

Now that cannot be done. There can be no leaving anyone out of it. If the prices of goods are to be published in order by heroic methods to cut out this trade cancer no one can be spared, and we see no other means of killing the present method of retail advertising than by reproducing it and defeating its purpose

General Estey said to us during a newspaper talk last August: "If you have something to publish that is unpleasant to a firm or number of firms why do you not seek the distinction of publishing it last, instead of publishing it first?" "Because this is a newspaper and no one would care to read an old pa-per" was our reply. Of course it was merely a pleasant suggestion in which the General was deprecating the fact that any bad or unpleasant news should at all be published. There is not a newspa-per publisher in the world who cares to publish unpleasant items, but doctors are not here to treat typhoid only. Sometimes they are needed in confinement cases

What object is there in publishing prices? Why, to give them to the world. Let everybody have a chance to know that the piano trade is a legitimate trade with illegitimate hangers on, with guerillas following its regular army, and show the difference.

Give the salesman now struggling under a mass of misrepresentations heaped upon him by his competitors' advertisements and arguments, to which he will not resort because they are false, a chance to pull out of his desk a copy of THE MUSICAL COURIER, which prints in straightforward language the prices. Let him show these to his customer, and save the customer from becoming the victim of a swindle, besides giving him a chance to purchase an honest piano at an honest profit.

That is the way to kill the fraud box. Who has a better plan to propose? We are prepared to accept any suggestion. There is only one object to be attained, and we should all struggle in one combined and harmonious fight to attain that. It is the elimination of the box as a factor. Come along with suggestions and let us consider them, but if you have none to make give us at least the privilege of remedying the evil our own way without impugning our motives or attempting any interferences

WARNING TO PIANO BUYERS.

Information comes to us that a dealer of this city is resorting to an old and worn-out trick to injure the Kimball

This trick is to exhibit a letter from some relative (usually his sister-in-law) or friend in a distant city, inclosing cuts of different styles of Kimball pianos, taken out regular catalogue, which we give to anyone, and which has no prices marked or printed on it whatever. Across the face of these cuts is written, "I can get this one for 'a ridiculously low price, and the letter asks his advice about buying. These letters are usually written by some female friend of the would-be dealer on his dictation, and the prices quoted are not from the Kimball Company or from its agents, and are entitled to no credence what-

These methods have been employed by unscrupulous dealers against all first-class pianos, in order to destroy your confidence in them, and with the hope that you may buy the unknown thump box which he represents and calls a piano. These methods are not used by any honorable piano dealer, but are the methods of a scoundrel. Any dealer who quotes either directly or indirectly prices upon his competitors' pianos, unless he has produced the goods and placed them on sale in his warerooms, should be promptly sat down upon by the piano buying public as a rascal who is attempting to build himself up by tearing down the good name of others. New scale Kimball pianos and organs, cash or easy payments. R. D. Peters, general agent, 512 Walnut street.—Des Moines, Ia., Daily News,

DEALERS are guilty of such practices right along. We have been threatened with lawsuits by two dealers whose operations in this line were exposed in these columns, in which it was conclusively shown that they secured prices from piano manufacturers whose goods they fraudulently proposed to represent and whose prices they showed to retail pur-chasers to kill off the sales of the instruments. The one killed the sale of a Sohmer; the other killed the sale of an Emerson. Heaven only knows, if it really does, how many other piano sales have been killed by the exercise of the same kind of cupidity.

Marshall & Wendell Pian of the oldest in the trade.

But that is mere child's play to the great scheme practiced by the many firms who publish the prices of pianos in their regular advertisements in the daily papers of the large and small cities of the country. The gentlemen of the trade who have any interest in this feature of the trade are politely requested to call at this office and inspect the exhibit we have of these advertisements.

What is to be done about these fearful defects of trade principle and specific defects of this particular trade? How is this thing going to be obliterated?

Trade associations are inoperative, because they fear even to approach these subjects, and in case they should do so many firms would rather resign from associations than have their advertising methods interfered with by an association.

We have before us advertisements from great daily papers published in great Eastern and Western centres, read by millions of people, in which the figures and prices attached to all kinds of pianos, beginning with Steinway, Chickering and Knabe, and running the whole gamut clear down to the \$75 box—in which these figures are plainly and repeatedly published, thus accustoming prospective purchasers to prices ranging all the way from 25 per cent. to 75 per cent. below the legitimate figures asked for these respective instruments. And these advertisements are repeated day after day.

Who is going to stop this? We ask the question because we are sure that the thing can be stopped. How is it going to be stopped? The manufacturers themselves would have stopped it long ago if they could have done so. The dealers cannot stop it. Associations cannot stop it. Agreements among piano men cannot stop it, for they cannot be secured and if secured will not be kept.

With the proper encouragement behind it this paper could stop it much quicker than it is going to stop it in the long run. We propose to publish the wholesale prices legitimately, and when this is done and thoroughly circulated all fraudulent piano advertising will cease. If we should not do this we should be pleased to know why not. We want argument; we want logic; we want reason and we want common sense in answer to this request.

We want this piano trade regenerated because it is worth regeneration. It is a great, remunerative, healthy trade at bottom. Its surface is now tainted with the fraudulent \$75 box, and among its members are blacklegs, scoundrels and rascals of the deepest dye who are damaging the industry daily. Purification is required to get the system into good working trim. It can be purified. If our plan is wrong, why is it wrong? Let us have the reasons before we enter fully into this campaign of purification.

THERE will probably be no change in the officers of the Estey Organ Company, of Brattleboro, until the annual meeting in January. Long before his death Governor Fuller had ceased to take an active part in the business.

F the Weber piano is to be made in the future by the Weber-Wheelock Company it will not be made by the Weber Company or by a Weber Piano Company or by A. Weber or a Weber. Will it then be a Weber piano so far as competition goes? Will it not be the Weber-Wheelock piano? Will it not be the Wheelock piano? We mean, of course, so far as competition goes. We merely ask this Socratic series of questions for the benefit of the interested parties, and the interested men are those who are expected to sell the Weber pianos at retail all over the country. They will have a nice time of it this way. If not, why not?

NOTWITHSTANDING the depression which has existed this year in the piano trade the Marshall & Wendell Piano Company reports that its orders during October were nearly double those of the same month of 1895, and that the prospects for future business were never brighter. The policy of this comhas been steadily to improve its instruments and bring them to a higher grade. The results have been that a large number of the best and most prominent dealers throughout the country have this year taken the agency for this well-known piano on account of its high merit. That good, honest work counts in the long run is exemplified in the success which is attending the efforts in this direction of the Marshall & Wendell Piano Company, which is one

HAVE you seen those Packard pianos? Better

HE Hazelton piano is now handled by Lyon, Potter & Co., of Chicago.

THE Weaver Organ and Piano Company, of York, Pa., has a steadily growing foreign trade. Among their last shipments was one to Port Elizabeth, Africa.

HE B. Shoninger Company has made some new styles for holiday trade. These will be on exhibition in the New York warerooms late next week. The company promises some splendid selling styles. -

R. ROBT. C. KAMMERER, of George Steck & Co., led a company of 50 business men in the great McKinley and Hobart parade on Saturday last. Mr. George N. Grass and Mr. Juch, also of George Steck & Co., were with him.

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COMSTOCK, CHENEY & CO. have prepared for a good fall and winter trade. Their orders for actions during the last month have constantly increased. Through effective organization this plant has been brought to a fine condition, and through keen business foresight their stock is in splendid shape.

STYLES 5 and 7 are the most popular sellers for the wholesale trade with us," said Mr. Hugo Sohmer one day last week in conversation with a representative of this paper. "We are now making a number of specially designed, handsome instruments for our retail holiday trade. They will be attractive, and our experience in the past has been that if the wareroom is stocked with goods which catch the eye we have made a point with a customer. Trade, wholesale and retail, is meeting our expectations."

ROTH & ENGELHARDT, the piano action makers, of St. Johnsville N V in their advertisement this week by saying that 'nothing is gained by saving a few pennies and using an inferior grade of action."

If there is any part of a piano which should be strongly and carefully constructed the action is that part, and it is a penny wise and pound foolish system to use any other. Roth & Engelhardt are making a reliable action that can be depended upon under all conditions. -343

ON Sunday, October 18, Edward F. Droop, of Washington collect at the Date Washington, called at the Berlin office of THE Musical Courier. Although he still walked somewhat stiffly, Mr. Droop having just undergone a four weeks' cure for his rheumatism at Bad Oeynhausen, he looked rosy and well and seemed in excellent spirits. A few days previous Mr. Droop was in Hamburg, where of course he visited the Hamburg factories of Steinway & Sons and Director A. von Holwede. Mr. Droop declares that he was astonished to see most of the hands work at night to fill the rapidly increasing demand for pianos. From Berlin Mr. Droop left for Hanover, and he intended taking passage for home on the Trave, which left Bremen on October 27.

Highest Award.

THE C. F. Zimmermann Company, of Dolgeville, N. Y., manufacturer of the Autoharp, was one of eight exhibitors at the American Institute Fair, which was held in Madison Square Garden September 28 to October 29, that received a special silver medal denoting the highest award. This was a signal triumph for the Zimmermann Company, the Autoharp and the system of figure notation,

Derrick Found Guilty.

FRANK M. DERRICK, of Rochester, N. Y., who found guilty on the first count.

Cowles & Hardy succeed A. R. Cowles, dealer in pianos, organs and musical merchandise, Morrisville, Vt.

C. N. Leonard succeeds the firm of Thompson & Leonard, dealers in pianos, organs and sheet music, Brockton,

-George J. Dowling, traveling representative of the New York house of John Church Company, starts out on his initial trip for this company next Monday, beginning with Pennsylvania.

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CHICAGO OFFICE THE MUSICAL COURIER,

THE House & Davis Piano Company's factory, situated at Desplaines, Ill., as announced elsewhere in this issue, was totally destroyed by fire on last Wednesday evening. Scarcely anything was saved. The insurance was light, not nearly sufficient to cover the loss. Mr. House thought that, the factory standing entirely alone and the utmost caution being used for the prevention of fire, he was justified in refusing to pay the large premium demanded by the insurance companies. Somebody blundered, some one disobeyed orders, and the result is disastrous. Mr. House was a hard worker, an honest man, and deserves a better fate. Sympathy is extended to him in his misfortune.

Mr. I. N. Rice has finally succeeded in having the assignee of the Schaeffer Piano Company discharged and getting the business and the factory property back safely in the possession of the company. The trouble with the fac-tory property was not that the title was not good to the company, but because of a contract or agreement between the land company and the piano company in which the latter agreed to employ a certain number of men; the vitiating of this contract gave the land company the right to sue for damages.

This has all been settled, and the piano company has got the signatures of all the creditors to the agreement proposed by the creditors themselves, viz., 50 per cent. of the amount of the claims, payable in a certain time, to be a full release of all claims against it.

'The Schaeffer Piano Company may therefore be said to be in a condition to compete with other manufacturers. The result can only be conjectured, as there are so many things to be looked at, not the least being the coming political policy, which cannot be disassociated from all the others.

Some one has been playing the coward at Columbia Heights. A few nights ago the depot was set on fire, and later the same night the school house was treated the same Whether politics was in it or not is not yet known. The miscreant has not been apprehended, though detectives have been placed on the case. Mr. Steger has personally offered a reward of \$300 for his arrest.

The I. A. Norris Company has arranged with the Smith & Barnes Piano Company to handle the Smith & Barnes piano.

Business is absolutely suspended.

Current Chat and Changes.

F. M. Cushman, Northampton, Mass., has moved to larger quarters, and John Hanley is a new salesman in his

Wm. E. Chandler, Portland, Me., gave a chattel mort-gage for \$1,050; also assigned October 20. No statement has been filed as yet.

A judgment for \$1,216 has been filed against H. P. Ecker & Co., Pittsburg, Pa.

Brehmer Brothers, Rutland, Vt., have given a chattel mortgage for \$305.

The Mapel Music Company, of Denver, Col., has been incorporated with a capital stock of \$5,000. The incorporators are A. P. Mapel, Ella Mapel and Agnes Mapel.

The Bell Piano and Organ Company, Toronto, Canada, will shortly move into the premises lately vacated by the Bank of Toronto.

Strich & Zeidler v. Albert Steinert, of M. Steinert & Sons Company, Providence, R. I., branch, is on the legal calendar for trial this date.

Frank T. West is in jail in Ithaca, Mich., charged with alleged embezzlement. Among charges by different cor-

This issue of the paper appears one day ahead of its usual weekly day of publication on account of the National Election, which is a holiday. News of Monday night and of yesterday must consequently be delayed until our next issue, which will be Wednesday, November 11.

porations is one of alleged defalcation in the sum of \$1,000 brought by the Western Cottage Organ Company, Ottawa,

Mr. S. T. Osborne assumes full and complete control of the entire business of the Conover Music Company. He comes direct from the Conover factory, and has been con nected with the above company for a number of years as manager of its business in different States. He is a prac tical piano man, a thorough musician, and has an exceptional baritone voice. We see that he has already made a great many changes in the business, and is receiving large shipments of pianos, and he assures us that the business will be conducted on a larger and more extended scale increasing the stock of small goods and sheet music trade, &c .- St. Paul Globe.

OBITUARY.

Theodore Silkman.

THE death is announced of Theodore Silkman, whose demise at the age of forty-seven occurred at whose demise at the age of forty-seven occurred at Scranton, Pa., last Friday, October 30. He resided with his aged mother at 2006 North Main avenue, in that city, the funeral having taken place last Sunday from that spot

Mr. Silkman was for many years the bookkeeper and confidential clerk of the late C. D. Pease, after whose death the present Pease Piano Company was organized. Under the new organization Mr. Silkman's services were not required.

Deceased was a most amiable, pleasant gentleman, quiet and modest and very much admired by a large circle of personal friends.

A MONG the trade visitors who have been in New York the past week and York the past week and among those who called at office of The Musical Courier were: Morris Steinert, M. Steinert & Sons Company New

A. I. Mason Jr., Mason & Risch Vocalion Company Limited), Worcester, Mass.

G. B. Miller, Rochester, N. Y.

R. Metzger, Gallup & Metzger, Hartford, Conn.

W. C. Taylor, Springfield, Mass D. G. Prescott, Concord, N. H.

M. D. Swisher, Philadelphia, Pa

J. J. Connell, John C. Haynes & Co., Boston, Mass. B. Strickler, Los Angeles, Cal.

M. Marks, Everett Piano Company, Boston, Mass.

Rollin Ambuhl, Chickering & Sons, Boston, Mass.

P. J. Healy, Lyon & Healy, Chicago, III. Louis Dederick, Manufacturers Piano Company, Chicago,

D. O. Seabrook, Quebec, Canada

A. M. Featherstone, Montreal, Canada.

Wm. Knabe, Wm. Knabe & Co., Baltimore, Md.

C. L. House, House & Davis Piano Company, Chicago, 111.

R. O. Fergusson, Fergusson Brothers, Richmond, Va.

L. R. Cavin, Fergusson Brothers, Richmond, Va. E. W. Furbush, Vose & Sons Piano Company, Boston, Mass

O. A. Kimball, Emerson Piano Company, Boston, Mass.

W. F. Cotter, Blasius & Sons, Philadelphia, Pa. Henry Lowell Mason, Mason & Hamlin Company, Bos-

on, Mass. George Miller, F. A. North & Co., Philadelphia, Pa. Howard White, Wilcox & White Organ Company, Meri-

Chas. E. Cameron, S. T. Lauter Company, Newark, N. J.

A. H. McKnight, Charlotteville, Va. F. H. Stiles, A. B. Clinton, New Haven, Conn.

A. M. Wright, John Church Company, New York, N. Y. Henry Steinert, Philadelphia, Pa.

W. C. Daniel, dealer in small musical instruments and sheet music, Cincinnati, Ohio, is reported to have lifted a mortgage for \$800.

New Corporation.

Everybody's Pianist Company has been organized at Portland for the purpose of manufacturing and selling pianos, musical instruments and apparatus with \$500,000 capital stock, of which \$30 is paid in. The officers are: President, Howard Taylor, Portland; treasurer, Frank W. Bailey, Boston.—Portland (Me.) Exchange.

*N. the first place it is detrimental to the interester.

N the first place it is detrimental to the interests of a corporation to be pes not do business in. In the second place this paying in of \$30 on a capitalization of \$500,000 is simply ludicrous and hurts possibilities of credit

George Cox and His Half Trotter.

THIS is the story of Geo. C. Cox in the days when he was a country boy and not "as childlike and bland" as now. Cox wanted a horse, and Cox got the horse. There was a partner in the ownership of Herr Mustang, and tradition has it he was a piano man. As Cox continued to own but one-half of the horse we don't believe Cox is a match for any piano man, and the other half of the horse would have become his (Cox's) in a short time. Cox was then but 15, but was imbued with the idea that his half horse was a trotter. His partner shared his views. Now there was a race track in this country town, and in

ourse of time a fair was held, and there was horse racing. Witnessing a race one day, Cox went to the partner's house and concocted a scheme. He believed that his horse could beat the three minute class, and privately they speeded him. One morning at 5 the horse trotted around the track in 2:55, and the boys thought they had a cinch. To enter him was now the question. The local sport was appealed to, and he was let into the secret of the horse's achieve-

"You don't say that horse trotted around that track once

in two minutes and fifty-five seconds?" he exclaimed.
"Bet your life he did!" was the reply.
"Get out," snarled the sport, "that's a half-mile track!" Later-We hear that this was not Cox, but John Weser.

A. H. Castle & Co.

State of Minnesota, County of Hennepin, District Court, Fourth Judicial District.

In the matter of the assignment of Arthur H. Castle and Russel C. Munger, copartners as A. H. Castle & Co., and each of them, insolvents.

Upon the petition of E. De F. Barnett, assignee in the matter above entitled, which is on file herein, praying for an order confirming a sale of the stock in trade of the copartnership of Castle & Co., now remaining undisposed of in his hands, which stock is described in the schedule to said petition attached.

of in his hands, which stock is described in the schedule to said petition attached.

It is hereby ordered that all persons interested in said estate show cause, if any they have, before this court at a special term thereof, to be held in the court house in Minneapolis, at 9 o'clock in the forencon, on October 31, A. D. 1896, why the prayer of said petition be not granted. Ordered further, that this order be served by publishing the same for three days consecutively in the Minneapolis fournal, and by forthwith mailing a true and correct copy thereof to each of the creditors of said insolvents, as shown in the schedule of liabilities herein, and to each of said insolvents.

Robert Jamison, District Judge.

Dated October 20, A. D. 1896.

THE bid referred to is that of John W. Owen, 9 piano scarfs, and \$122 of office fixtures, this bid being

per cent. of the inventory price.
In his previous report Assignee E. De F. Barnett declared that he had sold \$1,041 of the goods received. This bid of John Owen will close out the stock and fixtures, and it is quite likely that the court will accept the bid.

Smith & Nixon Piano Company.

THE Smith & Nixon Piano Company, of Cincinnati, is located at 8 10 and 10 page 10. nati, is located at 8, 10 and 12 East Fourth street. The directors are James M. Glenn, C. A. Beecher, J. M. Crawford, Jacob Ebersole, J. Llewellyn Smith, H. Crawford and Joseph G. Ebersole. The latter is secretary and treasurer and H. W. Crawford is president.

The company is in running order and is prepared to do

The Cornucopia Company, New York, has been granted a charter to do business in the State of New York. Capital, \$\frac{81}{1000}\$. Directors, H. L. Luguos, H. M. Tillinghast and William M. Kinley Spees.

PACTORIES

THE BALDWIN PIANO,

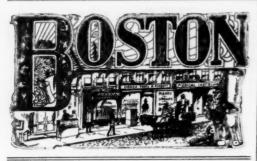
THE ELLINGTON PIANO.

THE VALLEY GEM PIANO,

THE HAMILTON ORGAN,



CAT LOGUES FURNISHED UPON APPLICATION.



BOSTON OFFICE THE MUSICAL COURIER, (17 Beacon street, October 80, 1896.

ON Saturday afternoon, October 31, there is to many of the business men will participate, and the question has been discussed as to whether the piano ware-rooms shall close at 12 o'clock. As yet no concerted action has been taken in the matter, each one waiting for The secretary of the Music Trade Association, the other. Mr. Chandler W. Smith, has been too busy with getting settled in his new warerooms to be able to attend to any

Several of the warerooms will have pictures of McKinley in their windows, with some draping of flags, but nothing of the kind has been done up to the present time.

Politics are playing quite a part recently in orders for pianos. Chickering & Sons received an order the other day for one of their mahogany grands, "to be shipped as soon as possible after McKinley is elected" the order went on to say.

In replying and acknowledging the receipt of the order Chickering & Sons wrote: "We have given instructions to have the piano shipped to you at 4 P. M. on November 3.

Chickering & Sons have just issued a new catalogue already alluded to in last issue, that may perhaps be It is small enough to be called a pocket catalogue. slipped into an envelope or to be carried conveniently in the pocket, and is really a work of art. The cover is of pale terra cotta, with figures in black and gold, and will at once attract attention from the handsome color and the artistic design.

The contents are as brief as can be, three styles of pianos only being illustrated. Their collection of medals has been photographed in a novel way, making one of the most pleasing illustrations of an usually uninteresting subject. The catalogue is only eight small pages, but is full of interest from cover to cover.

In one of the windows at the Vose warerooms is a handsome mahogany upright piano that has been purchased "to be given away by the G. A. R. Post, Brighton, at their fair, November 10, 11, 12, 13." It ought to attract a crowd of people, and the future possessor is to be con-

Much to its surprise, the Vose & Sons Piano Company has been receiving orders right along all the week from the very hottest part of the political West. Some of the orders have been by telegraph, too, and business this week has been fine.

The Chandler W. Smith Company has just been incorporated in Portland, Me. This company has a capital stock of \$20,000, of which all the stock has been subscribed for and the money paid in. The officers of the company are Mr. Edward P. Mason, president; Mr. Henry Lowell Mason, vice-president; Mr. Chandler W. Smith, treasurer and general manager.

This company, as is the case with many others doing business in this State, was incorporated under the laws of Maine, as thereby a great saving in money is made each year. In Massachusetts there is a State tax upon corporations, so that it is a question of economy, well worth consideration in these times of business depression.

In a circular giving the above information, and signed by Chandler W. Smith, he says further:

"The company has secured the Boston territory for the Mason & Hamlin pianos and organs, and will also have

the agency of other instruments of standard make. Espe cial bargains are offered in a limited number famous Gildemeester & Kroeger pianos, the manufactur-ers of which have recently gone out of business.

'All outstanding accounts may be settled at the office of the new company.

"Trusting I may be favored with a continuance of your patronage, and thanking you for past favors, I remain, "Respectfully yours, Chandler W. Smith."

Mr. Edward P. Mason, who has been down on Cape Cod for a few days' hunting, returned this morning with a fine bag of birds.

The Emerson Piano Company, as Mr. P. H. Powers says, "Again has its foot upon its native heath and its name is McGregor." On Friday the assignees, the members of the company and their counsel met, when the business of releasing the assignees and of turning the entire plant of the company over to the Emerson Piano Company was accomplished. All the insurance policies, real estate, everything that was turned over by the Emerson Company, as either a corporation or by the individual members of the company, are again in the hands of the former owners.

One of their creditors wrote them in regard to the settlement: "I have never known so large a transaction which was so widespread in its business to be settled so

Now they expect that "after election" business will take a start. Mr. Payson will make a short trip through the New England States in a week or two, and other members of the company will make trips through the

The Poole Piano Company continue to keep busy, in fact they are more than busy, for they are working in every department possible during the evening as well as the day.

The quality of the goods they make is shown in the orders received for special pianos. They have just had orders for two of their white mahogany uprights, which are to go into new houses just completed at a cost of about The drawing rooms of these houses are finished in white mahogany, and the cases of the pianos are made to correspond with the woodwork.

At the Food Fair, now at the Mechanics' Building, the Vitascope Company are using a Merrill piano in connection with their exhibition. It is very gratifying to those interested to know that there is a constant inquiry from visitors as to what piano is being played, and compliments as to the tone and quality of the instrument are heard on every side.

The card that is given by this company is a good size picture of Bunker Hill Monument as it appears now, and is something that will be kept as a souvenir.

Hallet & Davis have a unique method of advertising. In their window is a fine mahogany upright piano with a placard bearing the legend that the price of this piano will be reduced \$10 each day until sold. Each day the old price is crossed off and the new figures put on. It will be quite interesting to see how many days it remains there before being sold.

The Ivers & Pond Piano Company reports that business has been good the past week.

Mr. and Mrs. Plaisted, of Worcester, were in town

Suit at Law.

WALTER D. MOSES, of Richmond, Va., has instituted a suit at low forth. instituted a suit at law for the recovery of \$1,666.67 against Otto Sutro & Co., of Baltimore, claiming this amount as a balance of an annual salary due to him. The case may, however, be compromised before coming to

WANTED-Traveling position with manufacturer, by reliable man of experience, who can sell goods. At present manager of large house. A. L. B., care of THE MUSICAL COURIER.

George P. Bent.

NEW organ catalogue is about to be issued by George P. Bent, of Chicago, in which he claims to show the most complete line of new and salable designs of organ cases that has ever been exhibited.

Mr. Bent is running full page advertisements in the great CROWN PIANO.

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utful Grabestral Attachment and Practice Clauser in the "CROWN till scatter of different instruments, either independently, or as an accomplishment with the clear boar of the pusic inuit, producing the most less."

The annoyance of noise to others while you are practicing in climinated by the "CROWN" Practice Clinics. It is note relatively and forestance in callinated by the "CROWN" Practice Clinics. It is note relatively and forestance for read of those gives improvement to the pusce, and to have of the invertices ministring powers of the dividenced districtment. For Parity and Swettered of Proc. Limiting of Teach, Worksmeaking and Finite, the "Crown" Place has an experience for the control of the Con

GEO. P. BENT, Mfr., Bent Block, Chicago, U. S. A.

gazines, and we herewith publish a reduced cut of the full pages that are to appear in the December magazine's advertising the "Crown" goods. Not only is this a most attractive announcement simply on its merits as an advertisement, but it must necessarily be of great value to the agents of the "Crown" goods.

Braumuller Views. NEW YORK, October 29, 1896.

Editors The Musical Courier:

REGARDING the crusade now being made by The Musical Courier against the very cheap pianos, we commend your action in the matter, and believe that the future of the piano trade depends on the sale of the better grade of instruments, and that the very cheap ones will surely work to the disadvantage of the high medium and best grades.

We seriously contemplated making a cheap piano some time back, that is making two grades, but could not convince ourselves that it would be of any benefit whatever, but to the contrary would damage the name Braumuller, which goes on all pianos of our make. One piano and that just as good as can be made are the lines we are working on, and we are pretty well convinced that to maintain a reputation for artistic goods these lines must be observed.

Respectfully yours, BRAUMULLER COMPANY.

Style B, Boardman & Gray.

T sometimes happens that a piano house will have a run on a special style, and when this occurs it can generally be traced to some selling point in that style. Style B, Boardman & Gray piano, is one of these effective styles which have caught the fancy of the public, and the demand for it is great. It is built in various woods—all the woods in fact. The reason for its popularity is apparent at once. Its design is pleasing to the eye, and does not offend the artistic sense.

The entire business of Boardman & Gray is good, and a percentage of their success can be traced to the effective work of their genial traveler, Geo. H. Zincke.

THE MOST DESIRABLE GOODS

are hard enough to sell these days. Don't make your work still harder by trying to sell unattractive styles when you may as well have the Weaver Organ up-to-date as not.

Weaver Organ and Piano Co., YORK, PA.

MERRILL PIANO

The highest possible standard in Tone and Workmanship.

118 BOYLSTON STREET, BOSTON, MASS.

That Conover Music Affair.

THEODORE G. FISCHEL, manager of the Conover Music Company, confirmed the report printed October 23 that the safe in his establishment had been rifled of cash and diamonds, although he regretted early publication of the robbery.

Mr. Fischel, in an interview on October 23, said "There was \$200 in money taken from the vault, which belonged to the firm, and diamonds and jewelry of the value of \$600, the latter being my own personal property. The robbery occurred some time between the night of October 12 and the morning of October 13. The robbery was discovered only when the safe was opened in the morning.

"I cannot say who the person is that took the property, but there are three employés under suspicion, and we hope to be able to fasten the guilt on the proper person before long, as the police have assured me that they will give the matter their closest attention.

There were three persons besides myself who knew the combination of the safe, and each of them has been a trusted employé of the store. As I am the greatest loser the robbery, I do not care to have the matter too widely discussed in the papers, and should be pleased if little is said about the affair until the guilty one has been found.

There is no cause for the slightest suspicion attaching to my brother. He merely went on a visit to friends He left the city at 7:30 o'clock the evening of the night the robbery was committed. He is where we can easily reach him if needed. I hope you will not say anything in the paper that will cast the slightest degree of suspicion on him, for there is none of the firm of the opinion now that he is in any way concerned in the robbery.

"I do not know where my brother is now, but the last place I heard of him was in Denver.'

Three hours before Mr. Fischel delivered himself of the above interview a warrant had been issued for the arrest of his brother, Jacob A. Fischel, charging him with the

The warrant was sworn out October 24 at 3 o'clock, and in it Theodore G. Fischel, the manager of the Conover Music Store, the property of the Chicago Cottage Organ Company, a corporation existing under the laws of the State of Illinois, charges that one Jacob A. Fischel did wrongfully and feloniously take from the vault of the said corporation on October 12 certain bank and Treasury notes of the lawful money of the United States of the aggregate value of \$200.

A second warrant, sworn out at the same time by the manager of the company, charges Jacob A. Fischel with purloining from the said safe one diamond stud, 1% caratine, of the value of \$175; a boy's watch valued at \$50, boys' rings valued at \$25 each, two gold chains valued at \$35, one pair silver sleeve buttons, studded with emeralds. valued at \$50, and one emerald of the value of \$40. The total value of these articles as enumerated in the warrant amounts to \$460.

The cause of the disclosures in the affairs of the Con-Music Company is the presence in the city of Mr. H. B. Morenus, the general auditor of the Chicago Cottage Organ Company, who has been in the city for the past few days making an investigation of the condition of the busithat has been in charge of Mr. Fischel. result of the visit of Mr. Morenus was the arrival in the

city vesterday of S. T. Osborne, of Chicago, who will be the future manager of the St. Paul store, in the place of Theodore G. Fischel. Mr. Osborne stated last night that he would manage the store in the future, and expected in a few days to put the affairs of the store in good shape and introduce a fine line of goods to the public. It is not known what Mr. Fischel intends to do, and it was impossible to find him last night in order to ascertain his plans. Mr. Osborne stated that neither himself nor the parent house in Chicago had anything to do with the issuing of the warrants against Jacob A. Fischel, the brother of the late manager, and that both warrants were issued at the instance of T. G. Fischel.—St. Paul Pioneer Press.

The New Autoharp Pick.

THE Autoharp picks here illustrated are a decided improvement or the cially the one intended for the forefinger.

This pick may be handled as easily as the thumb pick,



NO. 41 FINGER PICK.

and does away entirely with the brass spiral, which, while very effective if rightly used, seems to offer great difficulty in adjusting properly.

The principal advantage of these new picks, however lies in the facility with which one can control the quality



NO. 40 THUMB PICK.

and volume of tone by their use. The ring and felt striking part or sounder is separable, and the felt may be ved when necessary to renew same.

The felt strikers are made of the finest quality of Alfred Dolge piano hammer felt, insuring a rich, soft tone, and positively avoiding the harsh sounds produced by celluloid and metal picks.

The Warranty.

OW many salesmen use the warranty of a piano manufacturer to clinch a piano sale? Is it used at all in New York or in Boston or in Chicago?

Years ago the warranty was a great point, and was frequently used as a clincher by the salesman. warranty is seldom mentioned, much less does it become a factor in a piano sale. The warranty of a manufacturer was necessary years ago, before the people, "the plain people," as McKinley calls them, found out so much about

Buying a piano years ago was like investing in a political wager to-day; no one knew the value of the goods invested in. Naturally when people laid out good hundreds

for pianos 50 years ago they were suspicious as to values demanded something in writing to substantiate in a legal form the story of the salesman who sold them goods. Then piano manufacturing in America was in its infancy; the public knew manufacturers only as workmen who had risen from the ranks, and naturally was shy about accepting the commercial word of men who were known to have no commercial experience.

Other generations have grown up, each wiser than the last in the knowledge of pianos. The luxury of years ago become the necessity of to-day. Great commercial institutions are to-day handling thousands of pianos, the names of which are known the length and breadth of the land, and no one thinks of asking for a warranty for a piano any more than he would a warranty for a pair of shoes. The public has learned that pianos are durable instruments and does not wish to be cumbered with a paper which says an article is durable that is already known to be durable

The warranty is dead now; will it not always remain so? That depends on how soon the \$75 box goes out of the market. The public is slow to learn, but just as it grew to know that pianos were durable, just so it will unlearn that fact and arrive at first principles-suspicion of value and a demand of a commercial guarantee called the warranty.

It is, however, just as easy to-day to get a warranty for a \$75 box as it is for a first-class instrument, and the continued use of it by the \$75 box makers has helped to bring the warranty into disrepute in certain centres where it is

The public gains little or nothing by the warranty, as it is generally faulty in construction, and we remember a lawsuit over a warranty that was won by a manufacturer on the plea that his warranty merely warranted the piano to be a piano.

The warranty is a thing of the past. The public beliin the integrity of the piano man and does not demand that he put himself in the way of a disastrous lawsuit by signing a warranty. This confidence has been won and merited by the old-line houses and by many of the younger and sturdy manufacturers of recent years, and nothing stood in the way of a continuance of this regard until the \$75 box came in to destroy this confidence won by men who are high in the regard of their fellow men to this day.

There is no use now for the warranty, and its use by the \$75 box makers is a great menace to the trade. These pianos are not well made; they continually give trouble, and when a suit is commenced on a warranty it will either be found that the warranty is but a warranty in name only or, should a suit go against it, the \$75 box manufacturer will be found irresponsible.

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Roth & Engelhardt, St. Johnsville, New York









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A Farce-A Sale (?).

PIANO manufacturer desired to get the cata-A logues of all the piano makers of this section of the He wished to be unknown in the matter, so he sent out requests for catalogues to the various manufac turers asking that they be forwarded to a down-town address. The man who was to receive them did not object, and the catalogues addressed to him arrived quickly and were given to the piano manufacturer who worked the scheme, and he thought everything was well.

Not so

From that day to this, over one year, the friend has not a moment's peace. Letters arrive constantly and salesmen sit in rows in his office frequently. They have found his house address and his wife is harassed with salesmen. He has not the moral courage to tell the boys that he was collecting catalogues for a friend, and so he is obliged to jolly the salesmen, while his wife jollies them at home or goes in hiding at all hours. It would do no good now to tell the truth about those catalogues, as every salesman has been in his house and knows that he does not possess a piano.

Some of these days a salesman will sell a piano to this man, and this illustrates the long period it requires sometimes to effect a sale. It is a case of bulldog tenacity frequently. This man has no idea of buying a piano, but he will have before some of these outside men get through with him, and he will buy, too.

The value of outside work cannot be too much enlarged upon. A few years ago a salesman thought it beneath his

dignity to "ring door bells," as calling on prospects was contemptuously called. To-day successful houses employ men on the outside, and when the right men are found they are highly remunerative. If there is any mistake in outside men, it is in getting cheap men. There are concerns giving to outside men the largest salary paid to any one man around the institution, and these outside men earn their money. There are houses to-day that could not exist were it not for the outside men, and to-day when a salesman loses a sale the loss can generally be traced to "outside work.

A well kept prospect book that shows work "on the outside" is one of the most valuable of records around a piano

The "outside man" will sell the man instanced above. He does not want a piano; letters would be thrown in the waste paper basket; but the outside man will make him want a piano, and then sell him one, and the farce will be turned into a sale

House & Davis Burn Up.

THE factory of the House & Davis Piano Company, in Desplaines, Ill., was burned on the night of October 28. The building was completely destroyed. The loss is estimated at \$125,000, partially covered with insurance, the exact figure of which is not known yet. The origin of the fire is not known. This factory was finished last spring, and has been busy up to the present time.

Mr. S. L. House, of House & Davis, was in New York

Tuesday before the fire, and was to leave for Chicago that evening, which brought him back about time to hear of the fire Thursday morning. Mr. House, while in New York, was speaking of how he was on the way to a success, hav-ing overcome all difficulties. He spoke of some big contracts just made, giving names, figures and amounts. Too bad his fall, winter and spring trade, possibly, is spoiled. But then House is a hustler, and the casting down of a hustler means that he will be up again in better trim

There is some negative comfort in the report that the building was burned to the ground, as it makes the adjust-ment of insurance easier. Mr. House's plans for the future are not known yet.

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